Supplement No. 3

SPECIMEN BOOK OF LINOTYPE FACES

October, 1941

CONTENTS *of* SUPPLEMENT No. 3

See Reverse Contents Index, pages 1(1) or 1(4), for announcements, Linotype and A.P.D. Intertype and Monotype material shown in thirteen previous Supplements as well as in complete Typeface Index to Linotype Faces

LINOTYPE

EBOOK AND JOB FACES, 5 TO 14 POINT

Spartan Light with Medium

Spartan Medium with Italic

Spartan Medium with Heavy

Spartan Heavy with Italic

Spartan Black with Italic

Spartan Family Group with Italics

Spartan Black Group with Medium Group

Caledonia with Italic and Bold

Caledonia with Bold Condensed

Excelsior with Italic and Bold

Excelsior with Bold Condensed

Eusebius with Italic and Bold

Eusebius with Bold Condensed

Corvinus Medium with Bold

Corvinus Medium with Bold Condensed

Corvinus Skyline with Bold

Corvinus Skyline with Bold Condensed

Corvinus Light with Italic and Bold

Corvinus Light with Bold Condensed

Baskerville with Italic and Bold

Baskerville with Bold Condensed

Ionic No. 5 with Italic and Bold

Ionic No. 5 with Bold Condensed

Metroplex Light with Bold

Metroplex Extra Bold with Condensed

Metroplex Extra Bold Group with Condensed

Metroplex Extra Bold Condensed with Extra Condensed

Garamont with Italic and Bold

Garamont with Bold Condensed

Granjon with Italic and Bold

Granjon with Bold Condensed

Electra with Italic and Bold

Electra with Bold Condensed

Caledonia with Italic and Bold

Caledonia with Bold Condensed

Times New Roman with Italic and Bold

Times New Roman with Bold Condensed

Bodoni with Italic and Bold

Bodoni with Bold Condensed

Bodoni Group with Bold Condensed

Bodoni Group with Bold Extended

Bodoni Group with Bold Extended Condensed

Bodoni Group with Extra Bold Extended

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Bodoni Group with Ultra Bold Ultra Ult

Supplement No. 3

SPECIMEN BOOK OF LINOTYPE FACES

This supplement contains additional faces completed since printing the Specimen Book of Linotype Faces and its Supplements Nos. 1 and 2. It also shows a variety of additional decorative and miscellaneous material—figures, fractions, special and reference characters, etc.

For convenience of reference, the Index has been completely revised to include all material here shown, as well as material previously recorded in the Specimen Book and Supplements. Refer to the Index to locate Linotype or A-P-L faces or special characters.

SPARTAN LIGHT
with MEDIUM

8 Point (8△546) — Lower case alphabet, 93 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of prin 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of prin 1234

10 Point (10△502) — Lower case alphabet, 117 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

12 Point (12△514) — Lower case alphabet, 138 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234

14 Point (14△274) — Lower case alphabet, 158 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

(In Process: 6 and 9 point)

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$ £ , . : ; - ‘ ? ! – | — Æ Œ œ . . . ( ) * † ‡ § ¶ [ ] @ ŧƀ % fi fl ff ffi ffl
$ £ , . : ; - ‘ ? ! – — Æ Œ œ . . . ( ) * † ‡ § ¶ [ ] @ ŧƀ % fi fl ff ffi ffl

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ — $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$

SAMPLE BOOK
Sent for APPROVAL

TITLE_____

DATE_____

PUBLISHER_____

Any changes made in folding, collating or inserting should be clearly indicated. We do not submit a second sample unless requested. We assume no responsibility for errors appearing in this sample as approved by you, and consequently appearing in the finished product.

J. F. TAPPIRLEY COMPANY
METROPOLITAN AT NORTHWEST ROAD

RECTOR 4-1061

J. HAWLEY COSDEN
FURRIER

65 MADISON STREET
CLEVELAND, OHIO

Above: Business card in 12 and 8 point Spartan Light.

Left: Sample slip in 24, 18, 12, 10 and 8 point Spartan Medium. Caravan Decoration is 6 point Matrix Slide No. 1285.

SPARTAN MEDIUM

with ITALIC

6 Point (6△480)

Lower case alphabet, 90 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing r 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing r 1234

8 Point (8△528)

Lower case alphabet, 93 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of prin 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of prin 1234

10 Point (10△488)

Lower case alphabet, 117 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

12 Point (12△496)

Lower case alphabet, 138 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234

14 Point (14△262)

Lower case alphabet, 158 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

18 Point, Two-Letter (18△106)

Lower case alphabet, 218 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12
HOW IS one to assess and evaluate a type face in te 12

24 Point, Two-Letter (24△106)

Lower case alphabet, 274 points. Figure 1, .1107; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12
HOW IS one to assess and evaluate a typ 12

18 Point Spartan Medium, One-Letter (18△435)

Lower case alphabet, 220 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12

24 Point Spartan Medium, One-Letter (24△399)

Lower case alphabet, 274 points. Figure 1, .1107; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12

18 Point Spartan Medium Italic, One-Letter (18△459)

Lower case alphabet, 218 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12

(In Process: 9 point with Italic; 30, 36 point Roman and 30, 36 point Italic

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$£,.:;-'?!'!'–|—ÆŒæœ . . . ()*†‡§¶[]@ ŧb % fi fl ff ffi ffl
$£,.:;-'?!'!'– —ÆŒæœ . . . ()*†‡§¶[]@ ŧb % fi fl ff ffi ffl

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔

LIST OF CHARACTERS AVAILABLE IN ONE-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
12345 abcdefghijklmnopqrstuvwxyz 67890
$,.:;'-?!– . () % fi fl ff ffi ffl ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

SPARTAN MEDIUM

with HEAVY

6 Point (6△452) — Lower case alphabet, 90 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing r 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing r 1234

8 Point (8△558) — Lower case alphabet, 98 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of p 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of p 1234

10 Point (10△512) — Lower case alphabet, 130 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

12 Point (12△518) — Lower case alphabet, 151 points. Figures, .0899

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

14 Point (14△284) — Lower case alphabet, 168 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

18 Point Spartan Heavy with Medium (18△104) — Lower case alphabet, 220 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12
HOW IS one to assess and evaluate a type face in te 12

24 Point Spartan Heavy with Medium (24△104) — Lower case alphabet, 274 points. Figure 1, .1107; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12
HOW IS one to assess and evaluate a typ 12

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$ £ , . : ; - ' ? ! – | — Æ Œ æ œ . . . ( ) * † ‡ § ¶ [ ] @ ﬔ % fi fl ff ffi ffl
$ £ , . : ; - ' ? ! – — Æ Œ æ œ . . . ( ) * † ‡ § ¶ [ ] @ ﬔ % fi fl ff ffi ffl

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 — 1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 — 1/8 1/4 3/8 1/2 5/8 3/4 7/8

8 Point Universal Sans Serif Fractions

LIST OF CHARACTERS AVAILABLE

Single Numerator Fractions

1/8 1/4 3/8 1/2 5/8 3/4 7/8 — 1/16 3/16 5/16 7/16 9/16 — 1/32 3/32 5/32 7/32 9/32 — 1/64 3/64 5/64 7/64 9/64

Independent Superior Characters 1 2 3 4 5 6

EXAMPLE—Double Numerator Fractions by Adding Superior Characters

11/16	13/16	15/16	11/32	13/32	15/32	17/32	19/32	21/32	23/32	25/32	27/32	29/32	31/32
11/64	13/64	15/64	17/64	19/64	21/64	23/64	25/64	27/64	29/64	31/64	33/64	35/64	37/64
39/64	41/64	43/64	45/64	47/64	49/64	51/64	53/64	55/64	57/64	59/64	61/64	63/64	

With 8 Point Spartan Medium:

1 1/4 x 1/2 x 1/8	93	18.60	50
1 1/2 x 21/64 x 17/32	1.36	27.20	25
1 1/2 x 9/16 x 1/4	1.64	32.80	25
2 1/2 x 11/16 x 1/4	2.80	56.00	25

With 8 Point Metromedium No. 2:

14	68	21/32	8	1	122	62 25/32
35 25/32	27	31/64	8	1	96	26 3/8
53 25/64	72	15/16	8	1	69	84 29/64
14	46	63/64	8	1	78	26 9/32
35 39/64	27	31/32	8	1	96	26 3/64

SPARTAN HEAVY

with ITALIC

6 Point (6△484) — Lower case alphabet, 90 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing r 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing r 1234

8 Point (8△530) — Lower case alphabet, 98 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of p 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of p 1234

9 Point (9△96) — Lower case alphabet, 116 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

10 Point (10△490) — Lower case alphabet, 131 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

12 Point (12△498) — Lower case alphabet, 151 points. Figures, .0899

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

14 Point (14△264) — Lower case alphabet, 169 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234

18 Point, Two-Letter (18△102) — Lower case alphabet, 221 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12
HOW IS one to assess and evaluate a type face in te 12

24 Point, Two-Letter (24△102) — Lower case alphabet, 275 points. Figure 1, .1107; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12
HOW IS one to assess and evaluate a typ 12

18 Point Spartan Heavy, One-Letter (18△433) — Lower case alphabet, 221 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12

24 Point Spartan Heavy, One-Letter (24△397) — Lower case alphabet, 274 points. Figure 1, .1107; 2 to 0, .166

HOW IS one to assess and evaluate a typ 12

(In Process: 30, 36 point Roman and 30, 36 point Italic)

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$£,.:;-'?!– | — Æ Œ æ œ . . . () * † ‡ § ¶ [ ] @ ﬔ % fi fl ff ffi ffl
$£,.:;-'?!– — Æ Œ æ œ . . . () * † ‡ § ¶ [ ] @ ﬔ % fi fl ff ffi ffl

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SPARTAN BLACK
with ITALIC

6 Point (6△454) — Lower case alphabet, 102 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234

8 Point (8△532) — Lower case alphabet, 111 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

9 Point (9△198) — Lower case alphabet, 127 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

10 Point (10△492) — Lower case alphabet, 143 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

12 Point (12△500) — Lower case alphabet, 172 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234

14 Point (14△266) — Lower case alphabet, 196 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

18 Point, Two-Letter (18△108) — Lower case alphabet, 244 points. Figures, .1107

HOW IS one to assess and evaluate a type fac 12
HOW IS one to assess and evaluate a type fac 12

24 Point, Two-Letter (24△108) — Lower case alphabet, 318 points. Figure 1, .1245; 2 to 0, .1937

HOW IS one to assess and evaluate a 12
HOW IS one to assess and evaluate a 12

18 Point Spartan Black, One-Letter (18△451) — Lower case alphabet, 244 points. Figures, .1107

HOW IS one to assess and evaluate a type fac 12

18 Point Spartan Black Italic, One-Letter (18△457) — Lower case alphabet, 244 points. Figures, .1107

HOW IS one to assess and evaluate a type fac 12

24 Point Spartan Black Italic, One-Letter (24△415) — Lower case alphabet, 318 points. Figure 1, .1245; 2 to 0, .1937

HOW IS one to assess and evaluate a 12

(In Process: 30, 36 point Roman and 30, 36 point Italic)

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$£,.:;-'?!'':—|—ÆŒæœ . . . ()* † ‡ § ¶ [ ] @ ﬔ ﬕ % fi fl ff ffi ffl
$£,.:;-'?!'':— —ÆŒæœ . . . () † ‡ § ¶ [ ] @ ﬔ ﬕ % fi fl ff ffi ffl*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚

SPARTAN BLACK COND.
with ITALIC

10 Point (10△534) — Lower case alphabet, 118 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

12 Point (12△548) — Lower case alphabet, 131 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

14 Point (14△292) — Lower case alphabet, 141 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234

18 Point, Two-Letter (18△114) — Lower case alphabet, 178 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms of its e 12
HOW IS one to assess and evaluate a type face in terms of its e 12

24 Point, Two-Letter (24△114) — Lower case alphabet, 221 points. Figures, .1383

HOW IS one to assess and evaluate a type face in t 12
HOW IS one to assess and evaluate a type face in t 12

(In Process: 30, 36 point Roman and 30, 36 point Italic)

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$£,.:;-'?!–|—ÆŒæœ . . . ()*†‡§¶[]@ﬔ%fiflffffifl
$£,.:;-'?!–—ÆŒæœ . . . ()*†‡§¶[]@ﬔ%fiflffffifl

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔

TRADE LINOTYPE MARK

SPARTAN BLACK CONDENSED *with* MEDIUM CONDENSED

18 Point, Two-Letter (18△116) — Lower case alphabet, 177 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms of its e 12
HOW IS one to assess and evaluate a type face in terms of its e 12

24 Point, Two-Letter (24△116) — Lower case alphabet, 217 points. Figures, .1383

HOW IS one to assess and evaluate a type face in t 12
HOW IS one to assess and evaluate a type face in t 12

(In Process: 14 point)

SPARTAN LIGHT
with MEDIUM

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 8△546. Lower case alphabet, 93 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZISIN.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TY

FACE IN TERMS OF ITS ESTHETIC DESIGN? WH

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 10△502. Lower case alphabet, 117 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZISIV.

In Process: 6 and 9 point

SPARTAN LIGHT
with MEDIUM

12 Point

HOW IS ONE TO ASSESS AND EVALUAT
A TYPE FACE IN TERMS OF ITS ESTHETIC

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 12△514. Lower case alphabet, 138 points. Figures, .083; comma, period and thin space, .0415. Code word, ZISJI.

14 Point

HOW IS ONE TO ASSESS AND EVA
A TYPE FACE IN TERMS OF ITS ESTH

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 14△274. Lower case alphabet, 158 points. Figures, .0968; thin space, .0277. Code word, ZISKO.

SPARTAN MEDIUM
with ITALIC

6 Point

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 6△480. Lower case alphabet, 90 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZOBAZ.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 8△528. Lower case alphabet, 93 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZINSI.

10 Point

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 10△488. Lower case alphabet, 117 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZINTO.

In Process: 9 point with Italic; 30, 36 point Roman and 30, 36 point Italic

SPARTAN MEDIUM

with ITALIC

12 Point

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 12△496. Lower case alphabet, 138 points. Figures, .083; comma, period and thin space, .0415. Code word, ZINUM.

14 Point

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 14△262. Lower case alphabet, 158 points. Figures, .0968; thin space, .0277. Code word, ZINUT.

SPARTAN MEDIUM

with ITALIC

18 Point, Two-Letter

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

FOR 72 CHANNEL MAGAZINE—*Special No. 7;* Figure 1, .083; 2 to 0, .1383

1234567890$
1234567890$

Matrix Information: 18△106. Lower case alphabet, 218 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZOBBA. **Also available in one-letter matrices as Spartan Medium (18△435),** code word, ZIYUR.

24 Point, Two-Letter

The quick brown fox jumps over the lazy dog
How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do the pace-makers in the art of printing rave o

The quick brown fox jumps over the lazy dog
How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 3456 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 3456 ($,.:;'-'?!)

Matrix Information: 24△106. Lower case alphabet, 274 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel and Wide 90 channel magazines; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZOBEH. **Also available in one-letter matrices as Spartan Medium (24△399),** code word, ZIYVE.

SPARTAN MEDIUM
with HEAVY

6 Point

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 6△452. Lower case alphabet, 90 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZITTU.

8 Point

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 8△558. Lower case alphabet, 98 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZIYMA.

10 Point

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 10△512. Lower case alphabet, 130 points. Figures, .0761; comma, period and thin space, .038. Code word, ZIYNE.

SPARTAN MEDIUM
with HEAVY

12 Point

HOW IS ONE TO ASSESS AND EVALU
A TYPE FACE IN TERMS OF ITS ESTHET

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 12△518. Lower case alphabet, 151 points. Figures, .0899; comma, period and thin space, .0449. Code word, ZIYOC.

14 Point

HOW IS ONE TO ASSESS AND EV
A TYPE FACE IN TERMS OF ITS EST

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 14△284. Lower case alphabet, 168 points. Figures, .0968; thin space, .0277. Code word, ZIYOJ.

SPARTAN HEAVY

with MEDIUM

18 Point, Two-Letter

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

FOR 72 CHANNEL MAGAZINE—*Special No. 7;* Figure 1, .083; 2 to 0, .1383

1234567890$

1234567890$

Matrix Information: 18△104. Lower case alphabet, 220 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIVUT. **Also available in one-letter matrices as Spartan Heavy (18△433),** code word, ZIYUD.

24 Point, Two-Letter

The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do the pace-makers in the art of printing rave o

The quick brown fox jumps over the lazy dog How is one to assess and evaluate a type 12 face in terms of its esthetic design? Why do

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 3456 ($,.:;'-'?!)

abcdefghijklmnopqrstuvwxyz 3456 ($,.:;'-'?!)

Matrix Information: 24△104. Lower case alphabet, 274 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel and Wide 90 channel magazines; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIZLO. **Also available in one-letter matrices as Spartan Heavy (24△397),** code word, ZIYUK.

SPARTAN HEAVY
with ITALIC

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 6△484. Lower case alphabet, 90 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZOCOY.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 8△530. Lower case alphabet, 98 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZINUZ.

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense

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(on eight point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 9△96. Alignment is 8 point and will cast on 8 point slug. Lower case alphabet, 116 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZODIY.

In Process: 30, 36 point Roman and 30, 36 point Italic

SPARTAN HEAVY

with ITALIC

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIG

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIG

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 10△490. Lower case alphabet, 131 points. Figures, .0761; thin space, .0277. Code word, ZINYI.

12 Point

HOW IS ONE TO ASSESS AND EVALU A TYPE FACE IN TERMS OF ITS ESTHET

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.*

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(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 12△498. Lower case alphabet, 151 points. Figures, .0899; thin space, .0277. Code word, ZINZO.

14 Point

HOW IS ONE TO ASSESS AND EV A TYPE FACE IN TERMS OF ITS EST

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively

HOW IS ONE TO ASSESS AND EV A TYPE FACE IN TERMS OF ITS EST

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 14△264. Lower case alphabet, 169 points. Figures, .0968; thin space, .0277. Code word, ZIPAC.

SPARTAN HEAVY

with ITALIC

18 Point, Two-Letter

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

FOR 72 CHANNEL MAGAZINE—*Special No. 7;* Figure 1, .083; 2 to 0, .1383

1234567890$
1234567890$

Matrix Information: 18△102. Lower case alphabet, 221 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIVUM. **Also available in one-letter matrices as Spartan Heavy (18△433),** code word, ZIYUD.

24 Point, Two-Letter

The quick brown fox jumps over the lazy dog
How is one to assess and evaluate a type 12
face in terms of its esthetic design? Why do
the pace-makers in the art of printing rave o

The quick brown fox jumps over the lazy dog
How is one to assess and evaluate a type 12
face in terms of its esthetic design? Why do

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 3456 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 3456 ($,.:;'-'?!)

Matrix Information: 24△102. Lower case alphabet, 275 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel and Wide 90 channel magazines; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZOBEB. **Also available in one-letter matrices as Spartan Heavy (24△397),** code word, ZIYUK.

SPARTAN BLACK
with ITALIC

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength.

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(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 6△454. Lower case alphabet, 102 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZITUF.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and

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(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [(£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [(£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 8△532. Lower case alphabet, 111 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZIPAJ.

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and

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(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 9△198. Alignment is 8 point, and will cast on 8 point slug. Lower case alphabet, 127 points. Figures, .0761; comma, period and thin space, .038. Code word, ZOCZO.

In Process: 30, 36 point Roman and 30, 36 point Italic

SPARTAN BLACK

with ITALIC

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excel-

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(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 10△492. Lower case alphabet, 143 points. Figures, .083; thin space, .0277. Code word, ZIPBO.

12 Point

HOW IS ONE TO ASSESS AND EV
A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good de-

HOW IS ONE TO ASSESS AND EV
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How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good de-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 12△500. Lower case alphabet, 172 points. Figures, .0968; thin space, .0277. Code word, ZIPCU.

14 Point

HOW IS ONE TO ASSESS AND E
A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?

HOW IS ONE TO ASSESS AND E
A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 123
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 123*

Matrix Information: 14△266. Lower case alphabet, 196 points. Figures, .1107; thin space, .0277. Code word, ZIPDA.

SPARTAN BLACK

with ITALIC

18 Point, Two-Letter

The quick brown fox jumps over the lazy dog. Ho
is one to assess and evaluate a type face in ter 12
of its esthetic design? Why do the pace-makers in

The quick brown fox jumps over the lazy dog. Ho
is one to assess and evaluate a type face in ter 12
of its esthetic design? Why do the pace-makers in

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

FOR 72 CHANNEL MAGAZINE—*Special No. 7;* Figure 1, .0968; 2 to 0, .1522

1234567890$
1234567890$

Matrix Information: 18△108. Lower case alphabet, 244 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZOBCE. Also available in one-letter matrices as Spartan Black (18△451), code word, ZOCFI; and as Spartan Black Italic (18△457), code word, ZOCTO.

24 Point, Two-Letter

The quick brown fox jumps over the la
dog. How is one to assess and evaluate
a type face in terms of its 1234567890
The quick brown fox jumps over the la
dog. How is one to assess and evaluate
a type face in terms of its 1234567890

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;-'?!)
abcdefghijklmnopqrstuvwxyz ($,.:;-'?!)

Matrix Information: 24△108. Lower case alphabet, 318 points. Figure 1, .1245; 2 to 0, .1937. Runs in 72 channel and Wide 90 channel magazines; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZOCAN. Also available in one-letter matrices as Spartan Black Italic (24△415), code word, ZOCUM.

SPARTAN BLACK COND.

with ITALIC

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft"

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft"*

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 10△534. Lower case alphabet, 118 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZODBO.

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A T
FACE IN TERMS OF ITS ESTHETIC DESIGN? W

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is,

HOW IS ONE TO ASSESS AND EVALUATE A T
FACE IN TERMS OF ITS ESTHETIC DESIGN? W

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is,*

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 12△548. Lower case alphabet, 131 points. Figures, .0761; comma, period and thin space, .038. Code word, ZODCU.

14 Point

HOW IS ONE TO ASSESS AND EVALUATE
A TYPE FACE IN TERMS OF ITS ESTHETIC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is al-*

HOW IS ONE TO ASSESS AND EVALUATE
A TYPE FACE IN TERMS OF ITS ESTHETIC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 14△292. Lower case alphabet, 141 points. Figures, .083; comma, period and thin space, .0415. Code word, ZOBUY.

In Process: 30, 36 point Roman and 30, 36 point Italic

SPARTAN BLACK COND.

with ITALIC

18 Point, Two-Letter

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a*

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

Matrix Information: 18△114. Lower case alphabet, 178 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZOBYO.

24 Point, Two-Letter

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it

The quick brown fox jumps over the lazy dog. How is o to assess and evaluate a type face in terms of its est 12 design? Why do the pace-makers in the art of printing

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

Matrix Information: 24△114. Lower case alphabet, 221 points. Figures, .1383. Runs in 90 channel magazine, with figures in Advertising Figure channels according to Keyboard Diagram No. 32. Code word, ZOBZU.

SPARTAN BLACK COND.
with MEDIUM COND.

18 Point

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why d 12 the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why d 12 the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

Matrix Information: 18△116. Lower case alphabet, 177 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZOCYI.

24 Point

The quick brown fox jumps over the lazy dog. How is on to assess and evaluate a type face in terms of its es 12 design? Why do the pace-makers in the art of printing

The quick brown fox jumps over the lazy dog. How is on to assess and evaluate a type face in terms of its es 12 design? Why do the pace-makers in the art of printing

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

Matrix Information: 24△116. Lower case alphabet, 217 points. Figures, .1383. Runs in 90 channel magazine, with figures in Advertising Figure channels according to Keyboard Diagram No. 32. Code word, ZOCLI.

In Process: 14 point

CALEDONIA *with* ITALIC *and* SMALL CAPS

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($ £ ,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($ £ ,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 6△474. Lower case alphabet, 92 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZIYJI.

FAIRFIELD *with* ITALIC *and* SMALL CAPS

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(with regular descenders on seven point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked g j p q y
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of g j p q y

(with short descenders on six point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 1234567890 [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 1234567890 *[($£,.:;'-'?!*†‡§¶)]* 1234567890

Matrix Information: 6△476. Lower case alphabet, 91 points. Figures, .0553; comma, period and thin space, .0277. Smallest slug on which this face will cast is 7 point; with short descenders on 6 point. Code word, ZIYKO.

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T
How is one to assess and evaluate a type face in terms of its esthetic design?
Why do the pace-makers in the art of printing rave over a specific face of type?
How is one to assess and evaluate a type face in terms of its esthetic design?
Why do the pace-makers in the art of printing rave over a specific face of type?

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 123456 [($£,.:;'-'?!*†‡§¶)] 123456
abcdefghijklmnopqrstuvwxyzfiflffffiffl 123456 *[($£,.:;'-'?!*†‡§¶)]* 123456

Matrix Information: 14△282. Lower case alphabet, 156 points. Figures, .0968; comma, period and thin space, .0484. Smallest slug on which this face will cast is 14 point. Code word, ZIYLU.

ELECTRA *with* CURSIVE *and* SMALL CAPS

(Outstanding fonts of Electra with Italic may be converted to Electra with Cursive by substituting the lower case alphabet characters a to z, the & and ligatures)

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the*

(with regular descenders on nine point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its J Q g j p q y
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma J Q g j p q y

(with short descenders on eight point body)

ABCDEFGHIJJKLMNOPQQRSTUVWXYZ&
ABCDEFGHIJJKLMNOPQQRSTUVWXYZ&
ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 1234567890 [($£,.:;'-'?!*†‡§([1234567890
abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 1234567890 [($£,.:;'-'?!*†‡§([*1234567890*

Matrix Information: 8△484C. Lower case alphabet, 104 points. Figures, .0622 (Special No. 1 Figure 1, .0484); comma, period and thin space, .0311. Smallest slug on which this face will cast is 9 point; with short descenders on 8 point—*specify style of descenders desired.* Code word, ZIZFO.

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-*

(with regular descenders on ten point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excelle J Q g j p q y
How is one to assess and evaluate a type face in terms of its esthetic design? Why do J Q g j p q y

(with short descenders on nine point body)

ABCDEFGHIJJKLMNOPQQRSTUVWXYZ&
ABCDEFGHIJJKLMNOPQQRSTUVWXYZ&
ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 1234567890 [($£,.:;'-'?!*†‡§([1234567890
abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 1234567890 [($£,.:;'-'?!*†‡§([*1234567890*

Matrix Information: 9△160C. Lower case alphabet, 117 points. Figures, .0692 (Special No. 1 Figure 1, .0553); comma, period and thin space, .0346. Smallest slug on which this face will cast is 10 point; with short descenders on 9 point—*specify style of descenders desired.* Code word, ZIZHA.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good de-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(with regular descenders on eleven point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their e J Q g j p q y
How is one to assess and evaluate a type face in terms of its esthetic design? Why J Q g j p q y

(with short descenders on ten point body)

ABCDEFGHIJJKLMNOPQQRSTUVWXYZ&
ABCDEFGHIJJKLMNOPQQRSTUVWXYZ&
ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 1234567890 [($£,.:;'-'?!*†‡§([1234567890
abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 1234567890 [($£,.:;'-'?!*†‡§([*1234567890*

Matrix Information: 10△422C. Lower case alphabet, 126 points. Figures, .0692 (Special No. 1 Figure 1, .0553); comma, period and thin space, .0346. Smallest slug on which this face will cast is 11 point; with short descenders on 10 point—*specify style of descenders desired.* Code word, ZIZIC.

In Process: 7 and 14 point

ELECTRA *with* CURSIVE *and* SMALL CAPS, *continued*

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave *How is one to assess and evaluate a type face in terms of its esthetic design?* Why do

(with regular descenders on twelve point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print g j p q y *How is one to assess and evaluate a type face in terms of its esthetic design?* g j p q y

(with short descenders on eleven point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 1234567 [($£,.:;'-'?!*†‡§([ꝛꝏ ꝏꝛ)] 1234567

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 1234567 [($£,.:;'-'?!*†‡§([ꝛꝏ ꝏꝛ)] *1234567*

Matrix Information: 11△124C. Lower case alphabet, 136 points. Figures, .0761 (Special No. 1 Figure 1, .0622); comma, period and thin space, .038. Smallest slug on which this face will cast is 12 point; with short descenders on 11 point—*specify style of descenders desired.* Code word, ZIZIJ.

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS O
ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART O

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing *How is one to assess and evaluate a type face in terms of its esthetic design?* Why

(with regular descenders on thirteen point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar J Q g j p q y *How is one to assess and evaluate a type face in terms of its esthetic d J Q g j p q y*

(with short descenders on twelve point body)

ABCDEFGHIJJKLMNOPQQRSTUVWXYZ&

ABCDEFGHIJJKLMNOPQQRSTUVWXYZ&

ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 12345 [($£,.:;'-'?!*†‡§([ꝛꝏ ꝏꝛ)] 12345

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl 12345 [($£,.:;'-'?!*†‡§([ꝛꝏ ꝏꝛ)] *12345*

Matrix Information: 12△384C. Lower case alphabet, 142 points. Figures, .083 (Special No. 1 Figure 1, .0692); comma, period and thin space, .0415. Smallest slug on which this face will cast is 13 point; with short descenders on 12 point—*specify style of descenders desired.* Code word, ZIZIP.

EXCELSIOR *with* ITALIC *and* SMALL CAPS

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the *How is one to assess and evaluate a type face in terms of its esthetic de-*

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the *How is one to assess and evaluate a type face in terms of its esthetic de-*

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] *1234567890*

Matrix Information: 12△534. Lower case alphabet, 158 points. Figures, .083; comma, period and thin space, .0415. Code word, ZOCAB.

CALEDONIA *with* CALEDONIA BOLD

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-**

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of let-**How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-**

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!°†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!°†‡§¶)] 1234567890

Matrix Information: 6△456. Lower case alphabet, 92 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZIZVA.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant**

(with regular descenders on nine point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just righ g j p q y **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively** g j p q y

(with short descenders on eight point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl [($£,.:;'-'?!°†‡§¶)] 1234567890
abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl [($£,.:;'-'?!°†‡§¶)] 1234567890

Matrix Information: 8△560. Lower case alphabet, 109 points. Figures, .0622; comma, period and thin space, .0311. Smallest slug on which this face will cast is 9 point; with short descenders on 8 point—*specify style of descenders desired.* Code word, ZIZYO.

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

(with regular descenders on ten point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft g j p q y **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a** g j p q y

(with short descenders on nine point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyz [($£,.:;'-'?!°†‡§¶)] 1234567890
abcdefgghijjklmnoppqqrstuvwxyyz [($£,.:;'-'?!°†‡§¶)] 1234567890

Matrix Information: 9△196. Lower case alphabet, 119 points. Figures, .0692; comma, period and thin space, .0346. Smallest slug on which this face will cast is 10 point; with short descenders on 9 point—*specify style of descenders desired.* Code word, ZOCMO.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the

(with regular descenders on eleven point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practica g j p q y
How is one to assess and evaluate a type face in terms of its esthetic design? Why d g j p q y

(with short descenders on ten point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl [(\$£,.:;'-'?!°†‡§¶)] 1234567890
abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl [(\$£,.:;'-'?!°†‡§¶)] 1234567890

Matrix Information: 10△518. Lower case alphabet, 130 points. Figures, .0692; comma, period and thin space, .0346. Smallest slug on which this face will cast is 11 point; with short descenders on 10 point—*specify style of descenders desired.* Code word, ZIZZU.

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they
How is one to assess and evaluate a type face in terms of its esthetic design? Why do

(with regular descenders on twelve point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively g j p q y
How is one to assess and evaluate a type face in terms of its esthetic design g j p q y

(with short descenders on eleven point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl [(\$£,.:;'-'?!°†‡§¶)] 1234567890
abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl [(\$£,.:;'-'?!°†‡§¶)] 1234567890

Matrix Information: 11△166. Lower case alphabet, 140 points. Figures, .0761; comma, period and thin space, .038. Smallest slug on which this face will cast is 12 point; with short descenders on 11 point—*specify style of descenders desired.* Code word, ZOCNU.

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type?
How is one to assess and evaluate a type face in terms of its esthetic design? Why

(with regular descenders on thirteen point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is g j p q y
How is one to assess and evaluate a type face in terms of its esthetic des g j p q y

(with short descenders on twelve point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl [(\$£,.:;'-'?!°†‡§¶)] 1234567890
abcdefgghijjklmnoppqqrstuvwxyyzfiflffffiffl [(\$£,.:;'-'?!°†‡§¶)] 1234567890

Matrix Information: 12△528. Lower case alphabet, 151 points. Figures, .083; comma, period and thin space, .0415. Smallest slug on which this face will cast is 13 point; with short descenders on 12 point—*specify style of descenders desired.* Code word, ZOBAM.

CALEDONIA *with* CALEDONIA BOLD, *continued*

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 14△286. Lower case alphabet, 171 points. Figures, .0968; comma, period and thin space, .0484. Code word, ZOBAT.

CALEDONIA BOLD

16 Point

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic desi 12 Why do the pace-makers in the art of printing rave over a spe face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 123456789 ($,.:;'-'?!) 123456789

Matrix Information: 16△25. Lower case alphabet, 199 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZOBEV.

18 Point

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its 12 esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do th see in it? Why is it so superlatively pleasant to their e

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 123456 ($,.:;'-'?!) 123456

FOR 90 CHANNEL MAGAZINE—*Special No. 1;* Figure 1, .0968; 2 to 0, .1107

MW 1234567890$

Matrix Information: 18△445. Lower case alphabet, 230 points. Figure 1, .0968; 2 to 0, .1245. Runs in 72 and Wide 90 channel magazines; in 90 channel magazine using Special No. 1 characters. Code word, ZIZTU.

21 Point

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face 12 in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!)
1234567890 1234567890

Matrix Information: 21△27. Lower case alphabet, 258 points. Figure 1, .1037; 2 to 0, .1452. Runs in 72 and Wide 90 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZOBFO.

24 Point

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a 12 type face in terms of its esthetic design? W

ABCDEFGHIJKLMNOPQRSTUVWX&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!)
1234567890 1234567890

Matrix Information: 24△407. Lower case alphabet, 287 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 and Wide 90 channel magazines; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIZUF.

27 Point

The quick brown fox jumps over the la dog. How is one to assess and evaluat 12 a type face in terms of its esthetic desig

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!)
1234567890 1234567890

Matrix Information: 27△3. Lower case alphabet, 311 points. Figure 1, .1245; 2 to 0, .1798. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZOBIC.

30 Point

The quick brown fox jumps over th
lazy dog. How is one to assess and
evaluate a type face in terms of its es
design? Why do the pace-m ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890 1234567890

Matrix Information: 30△303. Lower case alphabet, 346 points. Figure 1, .1383; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case except m, in cap channels of 72 and Wide 90 channel magazines, with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZIZUL.

36 Point

The quick brown fox jumps ov
the lazy dog. How is one to as
and evaluate a type fa ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890 1234567890

Matrix Information: 36△181. Lower case alphabet, 404 points. Figure 1, .166; 2 to 0, .2213. Runs in Wide 72 channel magazine; also lower case, except m, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZOCBU.

BASKERVILLE BOLD *with* ITALIC

7 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design*

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design*

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 7△196. **6 point alignment.** Lower case alphabet, 96 points. Figures, .050; comma, period and thin space, .0277. Code word, ZIYIH.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to*

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to*

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 8△556. **7 point alignment.** Lower case alphabet, 107 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZIYFU.

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face*

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face*

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 9△194. **8 point alignment.** Lower case alphabet, 118 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZIYIN.

BASKERVILLE BOLD *with* ITALIC, *continued*

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.*
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 10△510. **9 point alignment.** Lower case alphabet, 131 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZIYHE.

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 11△164. **10 point alignment.** Lower case alphabet, 141 points. Figures, .0761; comma, period and thin space, .038. Code word, ZIYIV.

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 12△484. **11 point alignment.** Lower case alphabet, 150 points. Figures, .083; comma, period and thin space, .0415. Code word, ZIVTO.

BASKERVILLE BOLD *with* ITALIC, *continued*

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!†‡§¶)] 1234567890*

Matrix Information: 14△280. **13 point alignment.** Lower case alphabet, 173 points. Figures, .0968; comma, period and thin space, .0484. Code word, ZIYIB.

GARAMOND BOLD No. 3 *with* ITALIC *and* SMALL CAPS

TWO-LETTER SMALL CAP COMBINATIONS

6 Point (6△396)
(234567 |0 .ffl&*$)8:9Z1ffi fl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

8 Point (8△476)
(234567 |0 .ffl&*$)8:9Z1ffi fl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

9 Point (9△154)
(234567 |0 .ffl&*$)8:9Z1ffi fl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

10 Point (10△436)
(234567 |0 .ffl&*$)8:9Z1ffi fl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

12 Point (12△452)
(234567 |0 .ffl&*$)8:9Z1ffi fl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

14 Point (14△228)
(234567 |0 .ffl&*$)8:9Z1ffi fl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ
, . : ; ? ! (|) * ‘ ’ - — Æ Œ ŧb & £ $ . . . fi fl ff ffi ffl
, . S ; *?* *!* A I Q O ‘ ’ - — *Æ Œ ŧb* N £ P L . . . *fi* Y *ff* W M
12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ; :
12345 U *&* : ( ) *fl ffi ffl* $ *æ œ* *67890* ; :
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ H K X Z & Æ Œ @ % † ‡ § ¶ – { }

TEXTYPE BOLD *with* ITALIC

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art
(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art
(solid)

Matrix Information: 6△478. Lower case alphabet, 103 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZIZOR.

7 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers
(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers
(solid)

Matrix Information: 7△198. Lower case alphabet, 111 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZIZPE.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-
(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-
(solid)

Matrix Information: 8△540. Lower case alphabet, 117 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZIRYA.

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FAC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-
(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-
(solid)

Matrix Information: 9△178. Lower case alphabet, 128 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZISIH.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do
How is one to assess and evaluate a type face in terms of its esthetic design? Why do
(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave
How is one to assess and evaluate a type face in terms of its esthetic design? Why do
(solid)

Matrix Information: 10△508. Lower case alphabet, 138 points. Figures, .0692; comma, period and thin space, .0346. Code word, ZIZRI.

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRIN

How is one to assess and evaluate a type face in terms of its esthetic design? Why
How is one to assess and evaluate a type face in terms of its esthetic design? Why
(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing
How is one to assess and evaluate a type face in terms of its esthetic design? Why
(solid)

Matrix Information: 11△162. Lower case alphabet, 149 points. Figures, .0761; comma, period and thin space, .038. Code word, ZITVA.

THE ALPHABET:

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl$£,.:;'-'?!-|—ÆŒæœ... ()*†‡§¶[]@℔℅⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzfiflffffiffl$£,.:;'-'?!-|—ÆŒæœ ...()†‡§¶[]@℔℅⅛¼⅜½⅝¾⅞*

CORONA *with* BOLD FACE No. 2

7½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIG
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so**

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so**

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 7½△28. Lower case alphabet, 118 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZOCOL.

BELL GOTHIC *with* GOTHIC No. 12

6 Point Bell Gothic with 7 Point Gothic No. 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ& '-
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ACE'-

Matrix Information: 6△482. Caps only. Alignment: regular position, 6 point, auxiliary position, 7 point. Smallest slug on which this face will cast is 6 point. Code word, ZOCAV.

7 Point Bell Gothic with 8 Point Gothic No. 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ& '-—
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ACE'-—

Matrix Information: 7△200. Caps only. Alignment: regular position, 7 point, auxiliary position, 8 point. Smallest slug on which this face will cast is 7 point. Code word, ZOCOF.

BELL GOTHIC BOLD, One-Letter

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE WHAT DO THEY SEE IN IT WHY IS IT SO SUPERLATIVELY PLEASANT TO THEIR EYES

How is one to assess and evaluate a type face in terms of its esthetic design Why do the pace-makers in the art of printing rave over a specific face of type What do they see in it Why is it so superlatively pleasant to their eyes Good design is always practical design And what they see in a good type design is partly its excellent practical fitness to perform its work It has a heft and balance in all of its parts just right for its size as any good tool has Your good chair has all of its parts made nicely to the

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design Why do the pace-makers in the art of printing rave over a specific face of type What do they see in it Why is it so superlatively pleasant to their eyes Good design is always practical design And what they see in a good type design is partly its excellent practical fitness to perform its work It has a heft and balance in all of its parts just right for its size as any good tool has Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do neither clumsy

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 '-—½

Matrix Information: 6△129. Punched in regular position. Lower case alphabet, 75 points. Figures, .0484. Code word, ZOCID.

MEMPHIS LIGHT *with* BOLD

8½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY D
THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO TH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of**

(on nine point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of**

(on eight point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!) 1234567890
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!) 1234567890

Matrix Information: 8½△4. **Alignment is 8 point and will cast on 8 point slug.** Lower case alphabet, 113 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZODEK.

MEMPHIS EXTRA BOLD *with* GOTHIC No. 16

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!*) 1234567890
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!*) 1234567890

Matrix Information: 8△564. Lower case alphabet, 141 points. Figures, .083; comma, period and thin space, .0415. Code word, ZOBMU.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890

Matrix Information: 10△528. Lower case alphabet, 166 points. Figures, .0968; comma, period and thin space, .0484. Code word, ZOBOD.

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890

Matrix Information: 12△532. Lower case alphabet, 196 points. Figures, .1107; comma, period and thin space, .0553. Code word, ZOBOK.

14 Point

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of
The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890

Matrix Information: 14△290. Lower case alphabet, 226 points. Figures, .1107; comma, period and thin space, .0553. Code word, ZOBOR.

18 Point

The quick brown fox jumps over the lazy dog
How is one to assess and evaluate a ($,.:;'-'?!)
The quick brown fox jumps over the lazy dog
How is one to assess and evaluate a ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information: 18△112. Lower case alphabet, 270 points. Figures, .1798. Runs in 72 channel and Wide 90 channel magazines; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 19 point alignment. Code word, ZOBUF.
Also available in two-letter matrices as Memphis Extra Bold with Italic (18△52), code word, ZIFAY.

24 Point

The quick brown fox jumps over t
lazy dog. How is one to a ($,.:;'-'?!)
The quick brown fox jumps over t
lazy dog. How is one to a ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQRSTU&
abcdefghijklmnopqr 1234567890
abcdefghijklmnopqr 1234567890

Matrix Information: 24△112. Lower case alphabet, 362 points. Figures, .2075. Runs in Wide 72 channel magazine; also lower case in cap channels of Wide 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZOBUL.

MEMPHIS EXTRA BOLD CONDENSED *with* GOTHIC No. 13

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERL

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of ma-

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of ma-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890

Matrix Information: 8△562. Lower case alphabet, 100 points. Figures, .0553; comma, period and thin space, .0277. Code word, ZOBIP.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*†‡)] 1234567890
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*†‡)] 1234567890

Matrix Information: 10△520. Lower case alphabet, 117 points. Figures, .0622; comma, period and thin space, .0311. Code word, ZOBJE.

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890

Matrix Information: 12△530. Lower case alphabet, 136 points. Figures, .0761; comma, period and thin space, .038. Code word, ZOBKI.

14 Point

The quick brown fox jumps over the lazy dog. How is one to assess and eva
a type face in terms of its esthetic design? Why do the pace-makers in th 12
art of printing rave over a specific face of type? What do they see in it? Wh
The quick brown fox jumps over the lazy dog. How is one to assess and eva
a type face in terms of its esthetic design? Why do the pace-makers in th 12
art of printing rave over a specific face of type? What do they see in it? Wh

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890
abcdefghijklmnopqrstuvwxyz [($,.:;'-'?!*)] 1234567890

Matrix Information: 14△288. Lower case alphabet, 160 points. Figures, .0968; comma, period and thin space, .0484. Code word, ZOBLO.

18 Point

The quick brown fox jumps over the lazy dog. How is one to assess
and evaluate a type face in terms of its esthetic design? Why do 12
The quick brown fox jumps over the lazy dog. How is one to assess
and evaluate a type face in terms of its esthetic design? Why do 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

Matrix Information: 18△110. Lower case alphabet, 185 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZOBSO. **Also available in two-letter matrices as Memphis Extra Bold Condensed with Medium Condensed (18△70),** code word, ZIKUC.

24 Point

The quick brown fox jumps over the lazy dog. How
is one to assess and evaluate a type face i ($,.:;'-'?!)
The quick brown fox jumps over the lazy dog. How
is one to assess and evaluate a type face i ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information: 24△110. Lower case alphabet, 237 points. Figures, .1383. Will run in 90 channel magazine with figures according to advertising figure layout. Code word, ZOBTU. **Also available in two-letter matrices as Memphis Extra Bold Condensed with Medium Condensed (24△70),** code word, ZIKUJ.

GOTHIC No. 13, One-Letter

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz [($£,.:;'-'?!*)] 1234567890

Matrix Information: 12△57. Lower case alphabet, 136 points. Figures, .083; comma, period and thin space, .0415. Code word, ZOCAH.

LINO TEXT

24 Point

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its 12 esthetic design? Why do the pace-makers in the art of pr

ABCDEFGHIJKLMNOPQR
STUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz $,-:;'-'?!

Matrix Information: 24△417. Lower case alphabet, 215 points. Figures, .1383. Runs in 72 and Wide 90 channel magazines; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Smallest slug on which this face will cast is 24 point. Code word, ZODER.

36 Point

The quick brown fox jumps over the lazy dog. How is one to assess and evalua 12

ABCDEFGHIJKLMNOPQR
STUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz $,-:;'-'?!

Matrix Information: 36△185. Lower case alphabet, 299 points. Figures, .1798. Runs in Wide 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 32 point alignment. Smallest slug on which this face will cast is 34 point. Code word, ZODFE.

RYERSON CONDENSED

18 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. HOW IS O
The quick brown fox jumps over the lazy dog. How is one to as 12
and evaluate a type face in terms of its esthetic design? Why do
the pace-makers in the art of printing rave over a specific face of

Matrix Information: 18△429. Lower case alphabet, 181 points. Figures, .0968. Runs in 90 channel magazine. 19 point alignment. Code word. ZIYPI.

24 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
The quick brown fox jumps over the lazy dog. How is 34
one to assess and evaluate a type face in terms of its est
design? Why do the pace-makers in the art of printing

Matrix Information: 24△395. Lower case alphabet, 214 points. Figures, .1107. Runs in 90 channel magazine. 25 point alignment. Code word. ZIYRO.

30 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZ
The quick brown fox jumps over the lazy dog. 56
How is one to assess and evaluate a type face in

Matrix Information: 30△301. Lower case alphabet, 244 points. Figures, .1245. Runs in 90 channel magazine with figures according to advertising figure layout. Smallest slug on which this face will cast is 28 point. Code word. ZIYSU.

36 Point

THE QUICK BROWN FOX JUMPS OVER T
The quick brown fox jumps over the laz 78
dog. How is one to assess and evaluate a

Matrix Information: 36△141. Lower case alphabet, 286 points. Figures, .1383. Runs in 72 and Wide 90 channel magazines; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 34 point. Code word, ZIYTA.

THE ALPHABET:

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz $\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ ($,..;'-'?!–.)

MEMPHIS BOLD ITALIC

18 Point

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of i 12 esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do th

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

Matrix Information: 18△447. Lower case alphabet, 231 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZOBDI. Also available in two-letter matrices as Memphis Bold with Italic (18△20), code word, ZEZID.

30 Point

The quick brown fox jumps over the lazy dog. How is one to as 12 and evaluate a type face in term of its esthetic design? Why do th

ABCDEFGHIJKLMNOPQXYZ&
abcdefghijklm 34567890 ($,.:;'-'?!)

Matrix Information: 30△307. Lower case alphabet, 382 points. Figure 1, .1383; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case, except m, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 28 point. Code word, ZOCIK.

24 PT. BODONI BOLD CONDENSED *with* 18 PT. BODONI BOLD

24 Point

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of it 12
The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of it 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

Matrix Information: 24△118. Lower case alphabet, 228 points. Figures, .1107. Runs in 90 channel magazine. Alignment: regular position 22 point, auxiliary position 16 point. Code word, ZOCKE.

METROMEDIUM No. 2 ITALIC

30 Point

The quick brown fox jumps over the l
dog. How is one to assess and eval 12
a type face in terms of its esthetic des

ABCDEFGHIJKLMNOPQRSTUV&
abcdefghijklmnopqrst 3456 ($,.:;'-'?!)

Matrix Information: 30△309. Lower case alphabet, 318 points. Figure 1, .1383; 2 to 0, .2075. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 29 point. Code word, ZOCIR.

36 Point

The quick brown fox jumps over
the lazy dog. How is one to as 12

ABCDEFGHIJKLMNOPQR&
abcdefghijklmno 345 ($,.:;'-'?!)

Matrix Information: 36△183. Lower case alphabet, 382 points. Figure 1, .166; 2 to 0, .249. Runs in Wide 72 channel magazine; also lower case, except m, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZODDA.

METROBLACK No. 2

42 Point

THE QUICK BROWN
FOX JUMPS OVER 12

ABCDEFGHIJKLMNO
PQRSTUV& ($,.:;'-'?!)

Matrix Information: 42△67. Caps, figures and points only. Figure 1, .2213; 2 to 0, .3321. Runs pi. Special alignment. Smallest slug on which this face will cast is 36 point. Code word, ZIYOP.

SPARTAN LIGHT *with* MEDIUM

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 6△488. Lower case alphabet, 89 points. Figures, .0484; comma, period and thin space, .0277. Code word, ZODUN.

(See pages s-108—s-109 for other sizes in series)

SPARTAN BLACK CONDENSED *with* MEDIUM CONDENSED

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good**

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl [($£,.:;'-'?!*†‡§¶)] 1234567890

Matrix Information: 14△294. Lower case alphabet, 140 points. Figures, .083; comma, period and thin space, .0415. Code word, ZOCVU.

(See page s-124 for other sizes in series)

COPTIC

9 Point

ⲀⲂⲄⲆⲈⲌⲎⲐⲒⲔⲖⲘⲚⲜⲞⲠⲢⲤⲦⲨⲪⲬⲪⲰⲮⲪⲢⲒⲬⲮⲦⲈⲤ

Matrix Information: 9△47. Alignment is 9 point. Will run in lower case side of 90 channel magazine. Code word, ZOCEC.

12 Point

ⲀⲂⲄⲆⲈⲌⲎⲐⲒⲔⲖⲘⲚⲜⲞⲠⲢⲤⲦⲨⲪⲬⲪⲰⲮⲪⲢⲒⲬⲮⲦⲈⲤ

Matrix Information: 12△179. Alignment is 12 point. Will run in cap side of 90 channel magazine. Code word, ZOCEJ.

6 PT. No. 11 *with* GOTHIC No. 4 (Self Spacing)

6△472 Code word, ZIVLI

Useful in various forms of statistical tables and other tabular work requiring the justification of words in figure columns. In this face, the complete font is made on SEVEN unit sizes, as indicated at the right.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl
abcdefghijklmnopqrstuvwxyzfiflffffiffl

1234567890 ($£,.:;'-'?!*@ lb %—– ---)
1234567890 ($£,.:;'-'?!*@ lb %—–___)

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Points	Size	Characters
2	.0277	i l . , ' ' Hyphen Thin Sp.
2½	.0346	f j r s t v : ; ! I
3	.0415	a c e g o x y z ? J
3½	.0484	b d h k n p q u fi fl Figures $ En Ldr. En Sp. En Dash * ( )
4	.0553	w ff A B C D E F G L N O P Q R S T U V X Y Z &
5	.0692	m ffi ffl H K M W
7	.0968	Em Ldr. Em Sp. Em Dash @ lb £ % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

CASLON No. 3 *with* ITALIC

SPECIAL No. 5 SMALL CAPS

6 Point (6△160)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

8 Point (8△208)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

10 Point (10△180)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

12 Point (12△120)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

14 Point (14△54)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

A-P-L METROMEDIUM No. 2

SPECIAL No. 20 CHARACTERS

18 Point (18△1023)
CQSaefjty

24 Point (24△1023)
CQSaefjty

30 Point (30△1023)
CQSaefjty

36 Point (36△1023)
CQSaefjty

48 Point (48△1023)
CQSaefjty

A-P-L METROBLACK No. 2

SPECIAL No. 20 CHARACTERS

18 Point (18△1004)
CQSaefjty

24 Point (24△1004)
CQSaefjty

30 Point (30△1004)
CQSaefjty

36 Point (36△1004)
CQSaefjty

48 Point (48△1004)
CQSaefjty

A-P-L MEMPHIS EXTRA BOLD CONDENSED

42 Point (42△1077) Lower case alphabet, 372 points. Code word, ZOBUS

THE QUICK BROWN FOX J
The quick brown fox jumps o 12

A-P-L GOTHIC CONDENSED No. 2

18 Point (18△1043) Lower case alphabet, 142 points. Code word, ZIZMU

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. HOW IS ONE TO ASSE
The quick brown fox jumps over the lazy dog. How is one to assess and evalu 12

24 Point (24△1043) Lower case alphabet, 172 points. Code word, ZIZNA

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. HOW IS
The quick brown fox jumps over the lazy dog. How is one to as 34

30 Point (30△1043) Lower case alphabet, 212 points. Code word, ZIZOD

THE QUICK BROWN FOX JUMPS OVER THE LAZY
The quick brown fox jumps over the lazy dog. Ho 56

36 Point (36△1043) Lower case alphabet, 279 points. Code word, ZIZOK

THE QUICK BROWN FOX JUMPS OVER THE
The quick brown fox jumps over the la 78

THE ALPHABET:

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ½⅓⅔—% ($,.:;'-'?!)

LONG DESCENDERS

TEXTYPE with ITALIC and SMALL CAPS
14 Pt. (14△220) Special No. 1

gjpqy

Casts on 15 pt. slug

TEXTYPE with BOLD FACE No. 2

14 Pt. (14△194) Special No. 1

gjpqy

Casts on 15 pt. slug

12 Pt. (12△310) Special No. 1

gjpqy

Casts on 13 pt. slug

CASLON OLD FACE with ITALIC and SMALL CAPS
9 Pt. (9△82) Special No. 1

gjpqy

Casts on 10 pt. slug

OPTICON with BOLD FACE No. 2
6 Pt. (6△420) Special No. 1

gjpqy

Casts on 7 pt. slug

SHORT DESCENDERS

BASKERVILLE with BOLD
7 Pt. (7△192) Special No. 1

J Q g j p q y ( )
J Q g j p q y ( )

Casts on 6 pt. slug

SPARTAN MEDIUM with ITALIC
8 Pt. (8△528) Special No. 1

g j p q y
g j p q y

Casts on 7 pt. slug

JANSON with ITALIC and SMALL CAPS
9 Pt. (9△180) Special No. 1

gjpqy
gjpqy

Casts on 9 pt. slug

ELECTRA with CURSIVE and SMALL CAPS

12 Pt. (12△384c) Special No. 6

gjpqy
gjpqy

Casts on 12 pt. slug

11 Pt. (11△124c) Special No. 6

gjpqy
gjpqy

Casts on 11 pt. slug

10 Pt. (10△422c) Special No. 6

gjpqy
gjpqy

Casts on 10 pt. slug

9 Pt. (9△160c) Special No. 6

gjpqy
gjpqy

Casts on 9 pt. slug

8 Pt. (8△484c) Special No. 6

gjpqy
gjpqy

Casts on 8 pt. slug

FAIRFIELD with ITALIC and SMALL CAPS

12 Pt. (12△508) Special No. 2

Jgjpqyfiflffffiffl
Jgjpqyfiflffffiffl

Casts on 12 pt. slug

11 Pt. (11△146) Special No. 2

Jgjpqyfiflffffiffl
Jgjpqyfiflffffiffl

Casts on 11 pt. slug

10 Pt. (10△500) Special No. 2

Jgjpqyfiflffffiffl
Jgjpqyfiflffffiffl

Casts on 10 pt. slug

9 Pt. (9△174) Special No. 2

Jgjpqyfiflffffiffl
Jgjpqyfiflffffiffl

Casts on 9 pt. slug

8 Pt. (8△538) Special No. 2

Jgjpqyfiflffffiffl
Jgjpqyfiflffffiffl

Casts on 8 pt. slug

CALEDONIA with ITALIC and SMALL CAPS
Redesigned Italic Cap J, supplied on future orders

J	*J*	*J*	*J*	*J*	*J*	*J*
6△474	8△534	9△168	10△496	11△140	12△504	14△272

TWO-LETTER LOGOTYPES

GARAMOND No. 3 with ITALIC and SMALL CAPS

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f-
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f-
ff, ff. ff- f ff
ff, ff. ff- f ff Special No. 1

Available in 6 Pt. (6△398), 8 Pt. (8△478), 9 Pt. (9△152), 10 Pt. (10△440), 12 Pt. (12△454), 14 Pt. (14△236).

TEXTYPE with ITALIC and SMALL CAPS

Va Ve Vo Wa We Wi Wo Ya Ye Yo
Va Ve Vo Wa We Wi Wo Ya Ye Yo

Available in 10 Pt. (10△324), 11 Pt. (11△160).

OLD STYLE No. 7 with ITALIC and SMALL CAPS
12 Pt. (12△190)

Va Ve Vo Wa We Wo Ya Ye Yo *Th Wh*
Va Ve Vo Wa We Wo Ya Ye Yo Th Wh

RULE FORM MATRICES

Normal Position for Two-Letter Display Mold

Figures are in normal position for casting on two-letter display mold for use with 18 point rule form matrices. The hairline stroke over the figure aligns with the horizontal stroke of rule matrices punched in normal position when used in the same line. These figures are used for line numbers in sales slips. Following is the list of characters available.

(Width of Characters, 6 points or .0833) 18△354

No. 25	No. 26	No. 27	No. 28	No. 29	No. 30	No. 31	No. 32	No. 33	No. 34
1	2	3	4	5	6	7	8	9	0

(See also pages 895, s-26)

UNIVERSAL SPECIAL CHARACTERS

Aeronautical Signs · △ 566

NO.	CHARACTER		POINT SIZE
1	○	Clear	10, 12
2	◔	Scattered clouds	10, 12
3	◑	Broken clouds	10, 12
4	⊕	Overcast	10, 12
5	◕	Drizzle	10, 12
6	●	Rain	10, 12
7	✳	Snow	10, 12
8	⍢	Showers	10, 12
9	═	Light fog	10, 12
10	≡	Heavy fog	10, 12
11	∽	Dust	10, 12
12	⍒	Dust storm	10, 12
13	/	High	10, 12
24	↘	Lightning	10, 12
25	↘	Lightning storm	10, 12
26	↑	South	10, 12
27	↓	North	10, 12
28	→	West	10, 12
29	←	East	10, 12
30	↗	Southwest	10, 12
31	↖	Southeast	10, 12
32	↘	Northwest	10, 12
33	↙	Northeast	10, 12

Chemical · △ 536

(See also page 889)

NO.	CHARACTER		POINT SIZE
20	|	Single bond (Punched to right)	8
21	⋮	Triple bond	10

Mathematical · △ 330

(See also pages 889a, s-26)

NO.	CHARACTER		POINT SIZE
128	∂	Differential	6, 8, 9, 10
129	α	Alpha	6, 8, 9, 10, 11
130	ŋ/ı	Mills	6, 8, 10, 12
131	⬡	Hexagon	8, 10

Time Table and Tariff · △ 344

(See also pages 891a, s-83)

NO.	CHARACTER	POINT SIZE
212	Ⓓ	6, 7
215	Ⓘ	8
216	Ⓙ	8
217	Ⓚ	8
218	Ⓛ	8
219	Ⓜ	8
220	Ⓝ	8
153	Ⓞ	8
154	Ⓟ	8
155	Ⓠ	8
156	Ⓡ	8
157	Ⓢ	8

Brackets · △ 438

(See also page 888a)

NO.	CHARACTER	POINT SIZE
33	❪[	8, 9, 10, 11, 12, 14
34	]❫	8, 9, 10, 11, 12, 14

Paragraph Marks · △ 338

(See also page 891b)

NO.	CHARACTER	POINT SIZE
41A	►	5, 6, 7, 8, 9, 10, 11, 12, 14
42A	◄	5, 6, 7, 8, 9, 10, 11, 12, 14

Press Syndicate · △ 350

(See also page 891a)

NO.	CHARACTER		POINT SIZE
13B	(UP)	United Press	10
23B	(AP)	Associated Press	10

Miscellaneous · △ 348

(See also pages 891b, s-83)

NO.	CHARACTER		POINT SIZE
10	√	Check mark	6, 8, 10, 12, 14, 18, 24
972UNX	‾	Border Rule for Telephone Directory Classified Ads	7, 8
972UMX	—		
972LR	⌋		
972LL	⌊		
1027	☠	Skull and cross bones	14

Piece Accents · △ 440

(See also page 892a)

NO.	CHARACTER	POINT SIZE
6L with 7L	‾ ◡	6
6M with 7M	‾ ◡	6
6S with 7S	‾ ◡	6

Jobbing Leaders · △ 354

En .083, Em .166. Uniform stroke in all point sizes, 6, 7, 8, 9, 10, 11, 12, 14 point.

Jobbing Leaders
Jobbing Leaders
Jobbing Leaders
Jobbing Leaders
Jobbing Leaders
Jobbing Leaders
Jobbing Leaders
Jobbing Leaders

Em .166. Uniform centered dot in all point sizes, 6, 8, 10, 12 point.

Jobbing Leaders
Jobbing Leaders
Jobbing Leaders
Jobbing Leaders

FOOD STORE LOGOTYPES

(See also pages 1002, s-24 and s-82)

18 Pt. BOLD FACE No. 2 (18△82) Duplicate Character, for Two-Letter Display Faces

No. 287	No. 288	No. 289	No. 290	No. 291
1 Lb. Roll	Reg. Pkg.	Reg. Pkgs.	Sq. Can	Cans For
No. 292	**No. 293**	**No. 294**	**No. 295**	**No. 296**
Med. Pkg.	3 Lb. Can	½ Lb. Can	¼ Lb. Can	Large Bot.
No. 297	**No. 298**	**No. 299**		
Bottle Contents	10 Lb. Bag	Lb. Roll		

18 Pt. BOLD FACE No. 2 (18△365) For One-Letter Display Faces

No. 280	No. 286	No. 306	No. 307
Med. Pkgs.	Ounce Bottle	Large Size	Small Size

Centered on 18 point slug

14 Pt. BOLD FACE No. 2 (14△222)

No. 303	No. 304
No. 5 Bag	No. 10 Bag

NAME PLATE LOGOTYPES

(See also page 1006)

Character No. 280 · △ 350

Del Monte FOOD PRODUCTS

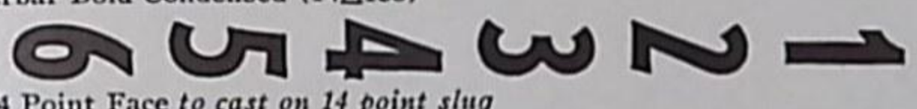
24 and 36 Pt.

VERTICAL FIGURES

For food-store and dollar day advertisements, a valuable aid to economical composition is found in Linotype Vertical Figures. These characters are cast lengthwise on the slug.

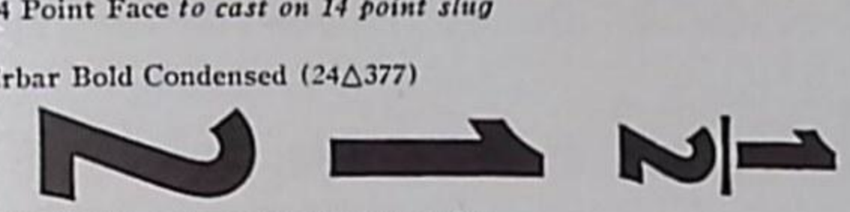
Several matrices may be assembled in the line and the characters on the slug sawed apart.

Erbar Bold Condensed (14△133)



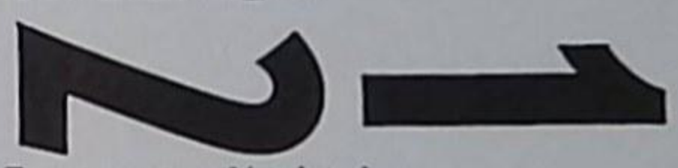
34 Point Face *to cast on 14 point slug*

Erbar Bold Condensed (24△377)



60 Point Face *to cast on 24 point slug*

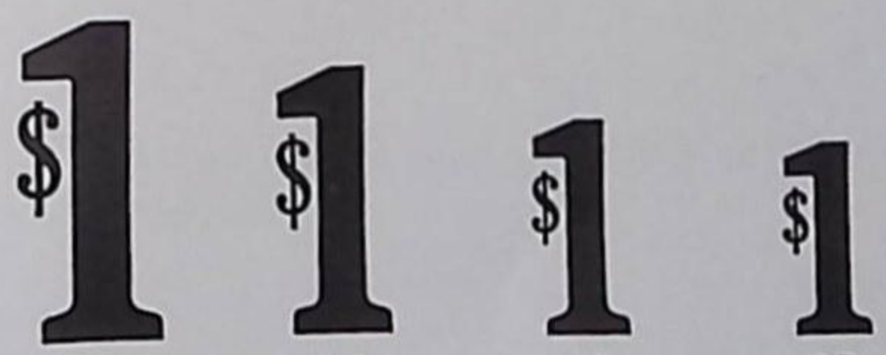
Erbar Bold Condensed (36△173)



72 Point Face *to cast on 36 point slug*

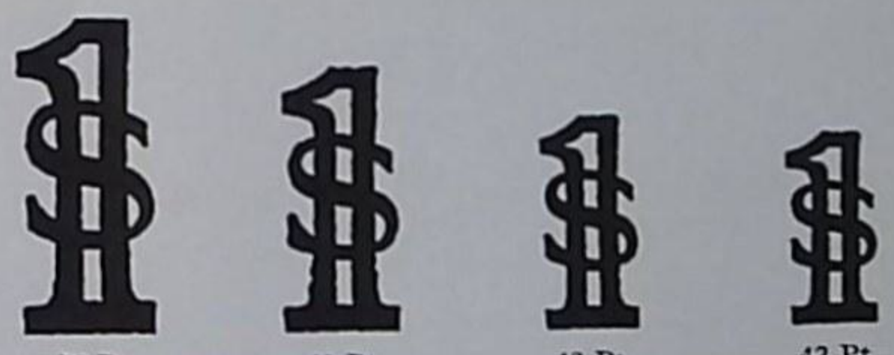
DOLLAR DAY MATRICES

Character No. 1 · △ 348



72 Pt. *on 30 pt. slug* | 60 Pt. *on 24 pt. slug* | 48 Pt. *on 20 pt. slug* | 42 Pt. *on 18 pt. slug*

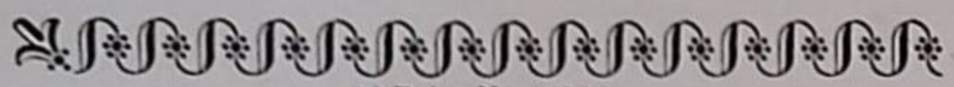
Character No. 9 · △ 348

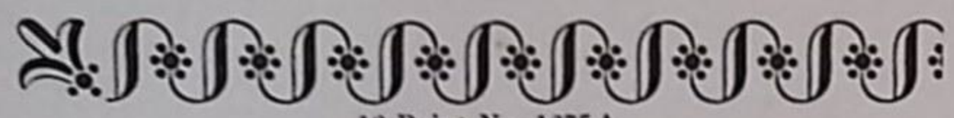


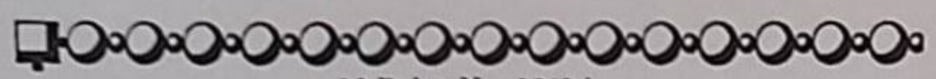
72 Pt. *on 30 pt. slug* | 60 Pt. *on 24 pt. slug* | 48 Pt. *on 20 pt. slug* | 42 Pt. *on 18 pt. slug*

MISCELLANEOUS DECORATIVE MATERIAL

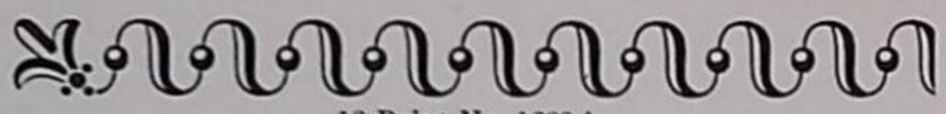
Matrix Slides

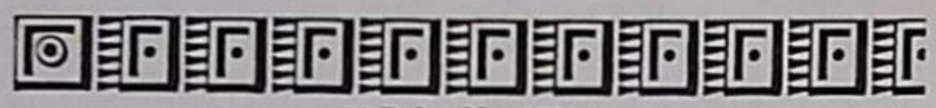

12 Point No. 1275A

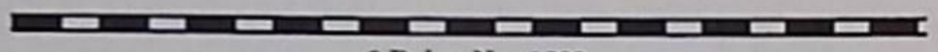

18 Point No. 1275A


12 Point No. 1263A

18 Point No. 1289A


18 Point No. 1280A


18 Point No. 1273A


6 Point No. 1320

6 Point No. 982

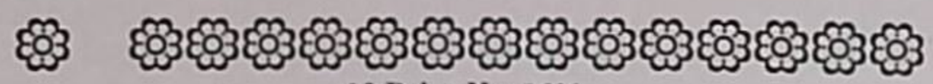
4 Point No. 1811

4 Point No. 1812

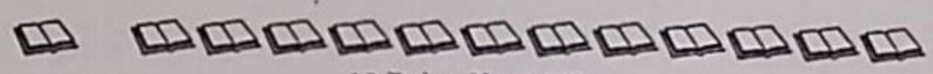
Border Matrices

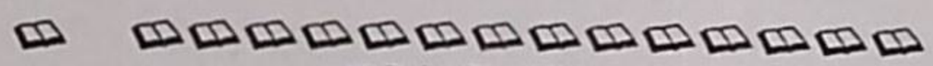
12 Pt. (12△85)

12 Point No. 1625

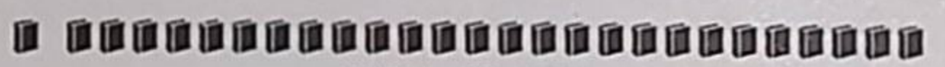

12 Point No. 1626

12 Point No. 1627


12 Point No. 1623


10 Point No. 1623

12 Point No. 1624

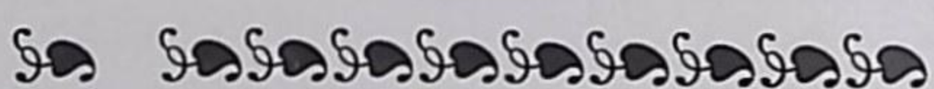

10 Point No. 1624

Florets (Matrices)

12 Point No. 1628L

12 Point No. 1628R

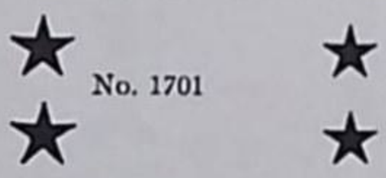
12 Point No. 1629L


12 Point No. 1629R

18 Pt. (18△69) French Flag

No. 1707

18 Pt. (18△40) D. C. for Two-Letter Display


No. 1701

No. 1708 Superior

ADDITIONAL LINOTYPE FIGURES

(For key to Classifications, see page 905)

ONE-LETTER, ROMAN

5 Point

*CONDENSED SPARTAN DUPLICATE (5△44) Size, .0415
1234567890
(Regular position standard alignment; auxiliary position 10 point alignment)

*GOTHIC No. 3 DUPLICATE (5△42) Size, .0415
1234567890
(Regular position standard alignment; auxiliary position center of 10 point)

6 Point

MARKET GOTHIC (6△131) Size, .0415
1234567890

BELL GOTHIC BOLD (6△129) Size, .0484
1234567890

*SPARTAN DUPLICATE (6△470) Size, .0484
1234567890
(Regular position standard alignment; auxiliary position center of 12 point)

*GOTHIC No. 16 (6△486) Size, .0692
1234567890

8 Point

*GOTHIC CONDENSED No. 2 DUPLICATE (8△570) Size, .0484
1234567890
(Regular position standard alignment; auxiliary position center of 18 point)

*SPARTAN DUPLICATE (8△552) Size, .0553
1234567890
(Regular position standard alignment; auxiliary position center of 18 point)

GOTHIC No. 12 (8△165) Size, .0622
1234567890

*MEMPHIS EXTRA BOLD (8△506) Size, .0761
1234567890 Special No. 2

9 Point

*SPARTAN DUPLICATE (9△106) Size, .0692
1234567890
(Regular position 8 point alignment; auxiliary position center of 18 point)

10 Point

*GOTHIC CONDENSED No. 2 DUPLICATE (10△532) Size, .0553
1234567890
(Regular position standard alignment; auxiliary position center of 24 point)

10 Point

*GOTHIC No. 13 (10△516) Size, .0692
1234567890

*PABST EXTRA BOLD CONDENSED (10△410) Size, .0692
1234567890 Special No. 2

*SPARTAN DUPLICATE (10△506) Size, .0761
1234567890
(Regular position standard alignment; auxiliary position center of 24 point)

*GOTHIC No. 41 (10△514) Size, .0968
1234567890

*MEMPHIS EXTRA BOLD (10△444) Size, .0968
1234567890 Special No. 2

12 Point

GOTHIC No. 13 (12△57) Size, .083
1234567890

*MEMPHIS EXTRA BOLD (12△458) Size, .1107
1234567890 Special No. 2

14 Point

ERBAR BOLD CONDENSED (14△139) Size, .083
1234567890

CASLON BOLD CONDENSED (14△135) Size, .0968
(Casts Auxiliary Position)
1234567890

*GOTHIC No. 41 (14△296) Size, .1107
1234567890

*MEMPHIS EXTRA BOLD (14△234) Size, .1107
1234567890 Special No. 2

18 Point

*MEMPHIS EXTRA BOLD (18△52) Size, .1383
1234567890 Special No. 1

*METROBLACK No. 2 (18△46) Size, .1522
Special No. 8A
1234567890

24 Point

*MEMPHIS EXTRA BOLD (24△52) Size, .1937
Special No. 1
1234567890

TWO-LETTER, ROMAN with ITALIC

6 Point

SPARTAN HEAVY with ITALIC (6△484) Size, .0484
1234567890
1234567890

SPARTAN MEDIUM with ITALIC (6△480) Size, .0484
1234567890
1234567890

TEXTYPE BOLD with ITALIC (6△478) Size, .0484
1234567890
1234567890

CALEDONIA with ITALIC (6△474) Size, .0553
1234567890
1234567890

FAIRFIELD with ITALIC (6△476) Size, .0553
1234567890
1234567890
1234567890
1234567890

7 Point

BASKERVILLE BOLD with ITALIC (7△196) Size, .050
(6 Point Alignment)
1234567890
1234567890

TEXTYPE BOLD with ITALIC (7△198) Size, .0553
1234567890
1234567890

8 Point

JANSON with ITALIC (8△436) Size, .0553
Note: Figure 4 redesigned since previous showing.
1234567890
1234567890
1234567890
1234567890

ELECTRA with ITALIC (8△484) Size, .0622
(Casts on 8 Point Body)
34579 Special No. 1
34579

GARAMOND No. 3 with ITALIC (8△478) Size, .0622
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (8△476) Size, .0622
Note: Special No. 1 Figure 4. Balance of figures are standard.
1234567890
1234567890

9 Point

BASKERVILLE BOLD with ITALIC (9△194) Size, .0622
(8 Point Alignment)
1234567890
1234567890

*Indicates Duplicate Character

9 Point, continued

JANSON with ITALIC (9△180) Size, .0622
1234567890
1234567890

ELECTRA with ITALIC (9△160) Size, .0692
(Casts on 9 Point Body)
34579 Special No. 1
34579

SPARTAN HEAVY with ITALIC (9△96)
Size, .0692
(8 Point Alignment)
1234567890
1234567890

SPARTAN BLACK with ITALIC (9△198)
Size, .0761
(8 Point Alignment)
1234567890
1234567890

10 Point

ELECTRA with ITALIC (10△422) Size, .0692
(Casts on 10 Point Body)
34579 Special No. 1
34579

GARAMOND No. 3 with ITALIC (10△440)
Size, .0692
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (10△436)
Size, .0692
Note: Special No. 1 Figure 4. Balance of figures are standard.
1234567890
1234567890

SPARTAN BLACK CONDENSED with ITALIC
(10△534) Size, .0692
1234567890
1234567890

TEXTYPE BOLD with ITALIC (10△508)
Size, .0692
1234567890
1234567890

11 Point

BASKERVILLE BOLD with ITALIC (11△164)
Size, .0761
(10 Point Alignment)
1234567890
1234567890

ELECTRA with ITALIC (11△124) Size, .0761
(Casts on 11 Point Body)
34579 Special No. 1
34579

12 Point

SPARTAN BLACK CONDENSED with ITALIC
(12△548) Size, .0761
1234567890
1234567890

ELECTRA with ITALIC (12△384) Size, .083
(Casts on 12 Point Body)
34579 Special No. 1
34579

EXCELSIOR with ITALIC (12△534) Size, .083
1234567890
1234567890

GARAMOND No. 3 with ITALIC (12△454)
Size, .083
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (12△452)
Size, .083
Note: Special No. 1 Figure 4. Balance of figures are standard.
1234567890
1234567890

SCOTCH No. 2 with ITALIC (12△374) Size, .083
235 Special No. 1
235

14 Point

SPARTAN BLACK CONDENSED with ITALIC
(14△292) Size, .083
1234567890
1234567890

BASKERVILLE BOLD with ITALIC (14△280)
Size, .0968
(13 Point Alignment)
1234567890
1234567890

FAIRFIELD with ITALIC (14△282) Size, .0968
1234567890
1234567890
1234567890
1234567890

GARAMOND No. 3 with Italic (14△236)
Size, .0968
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (14△228)
Size, .0968
Note: Special No. 1 Figure 4. Balance of figures are standard.
1234567890
1234567890

18 Point

SPARTAN BLACK with ITALIC (18△108)
Size, .1107
1234567890
1234567890

Special No. 7. Size: Figure 1, .0968; 2 to 0, .1522
1234567890
1234567890

SPARTAN BLACK CONDENSED with ITALIC
(18△114) Size, .1107
1234567890
1234567890

SPARTAN MEDIUM with ITALIC (18△106)
Size, .1107
1234567890
1234567890

Special No. 7. Size: Figure 1, .083; 2 to 0, .1383
1234567890
1234567890

24 Point

SPARTAN BLACK CONDENSED with ITALIC
(24△114) Size, .1383
1234567890
1234567890

SPARTAN HEAVY with ITALIC (24△102)
Size: Figure 1, .1107; 2 to 0, .166
1234567890
1234567890

SPARTAN MEDIUM with ITALIC (24△106)
Size: Figure 1, .1107; 2 to 0, .166
1234567890
1234567890

SPARTAN BLACK with ITALIC (24△108)
Size: Figure 1, .1245; 2 to 0, .1937
1234567890
1234567890

TWO-LETTER, ROMAN with BOLD

5 Point

IONIC No. 5 with BOLD FACE No. 2 (5△24)
Size, .0484
1234567890 Special No. 2
1234567890

5½ Point

No. 4 with BOLD FACE No. 3 (5½△34)
Size, .0553
1234567890
1234567890

6 Point

SPARTAN LIGHT with MEDIUM (6△488)
Size, .0484
1234567890
1234567890

CALEDONIA with BOLD (6△456) Size, .0553
1234567890
1234567890

*Indicates Duplicate Character

6 Point, *continued*

EXCELSIOR with GOTHIC No. 3 (6△366) Size, .056

1234567890 Special No. 1
1234567890

7½ Point

CORONA with BOLD FACE No. 2 (7½△28) Size, .0622

1234567890
1234567890

8 Point

MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (8△562) Size, .0553

1234567890
1234567890

SPARTAN MEDIUM with HEAVY (8△558) Size, .0553

1234567890
1234567890

CALEDONIA with BOLD (8△560) Size, .0622

1234567890
1234567890

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (8△564) Size, .083

1234567890
1234567890

8½ Point

MEMPHIS LIGHT with BOLD (8½△4) Size, .0622 (8 Point Alignment)

1234567890
1234567890

9 Point

CALEDONIA with BOLD (9△196) Size, .0692

1234567890
1234567890

10 Point

MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (10△520) Size, .0622

1234567890
1234567890

CALEDONIA with BOLD (10△518) Size, .0692

1234567890
1234567890

SPARTAN MEDIUM with HEAVY (10△512) Size, .0761

1234567890
1234567890

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (10△528) Size, .0968

1234567890
1234567890

11 Point

CALEDONIA with BOLD (11△166) Size, .0761

1234567890
1234567890

12 Point

MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (12△530) Size, .0761

1234567890
1234567890

CALEDONIA with BOLD (12△528) Size, .083

1234567890
1234567890

SPARTAN MEDIUM with HEAVY (12△518) Size, .0899

1234567890
1234567890

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (12△532) Size, .1107

1234567890
1234567890

14 Point

SPARTAN BLACK CONDENSED with MEDIUM CONDENSED (14△294) Size, .083

1234567890
1234567890

CALEDONIA with BOLD (14△286) Size, .0968

1234567890
1234567890

MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (14△288) Size, .0968

1234567890
1234567890

SPARTAN MEDIUM with HEAVY (14△284) Size, .0968

1234567890
1234567890

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (14△290) Size, .1107

1234567890
1234567890

18 Point

GOTHIC No. 13 with MEMPHIS EXTRA BOLD CONDENSED (18△120) Size, .1107

1234567890
1234567890

MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (18△110) Size, .1107

1234567890
1234567890

SPARTAN BLACK CONDENSED with MEDIUM CONDENSED (18△116) Size, .1107

1234567890
1234567890

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (18△112) Size, .1798 (19 Point Alignment)

1234567890
1234567890

24 Point

BODONI BOLD CONDENSED with 18 Point BODONI BOLD (24△118) Size, .1107 (22 and 16 Point Alignments)

1234567890
1234567890

GOTHIC No. 13 with MEMPHIS EXTRA BOLD CONDENSED (24△120) Size, .1383

1234567890
1234567890

MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (24△110) Size, .1383

1234567890
1234567890

SPARTAN BLACK CONDENSED with MEDIUM CONDENSED (24△116) Size, .1383

1234567890
1234567890

SPARTAN HEAVY with MEDIUM (24△104) Size: Figure 1, .1107; 2 to 0, .166

1234567890
1234567890

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (24△112) Size, .2075

12345678 9
12345678 9

ONE-LETTER DISPLAY, ROMAN

16 Point

CALEDONIA BOLD (16△25) Size, .1107

1234567890
1234567890

18 Point

RYERSON CONDENSED (18△429) Size, .0968 (19 Point Alignment)

1234567890

*Indicates Duplicate Character

18 Point, *continued*

CALEDONIA BOLD (18△445) Size, .1107
1234567890 Special No. 1

Size: Figure 1, .0968; 2 to 0, .1245
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (18△401)
Size, .1107
Note: Special No. 1 Figure 4. Balance of figures are standard.
1234567890

MEMPHIS BLACK CONDENSED (18△449)
Size, .1107
1234567890

SPARTAN BLACK (18△451) Size, .1107
1234567890

CALEDONIA BOLD (18△445) Size: Figure 1, .0968; 2 to 0, .1245
1234567890
1234567890

21 Point

CALEDONIA BOLD (21△27)
Size: Figure 1, .1037; 2 to 0, .1452
1234567890
1234567890

24 Point

RYERSON CONDENSED (24△395) Size, .1107
(25 Point Alignment)
1234567890

LINO TEXT (24△417) Size, .1383
(22 Point Alignment)
1234567890

MEMPHIS BLACK CONDENSED (24△409)
Size, .1383
1234567890

CALEDONIA BOLD (24△407)
Size: Figure 1, .1107; 2 to 0, .166
1234567890
1234567890

SPARTAN HEAVY (24△397)
Size: Figure 1, .1107; 2 to 0, .166
1234567890

SPARTAN MEDIUM (24△399)
Size: Figure 1, .1107; 2 to 0, .166
1234567890

27 Point

CALEDONIA BOLD (27△3)
Size: Figure 1, .1245; 2 to 0, .1798
1234567890
1234567890

30 Point

RYERSON CONDENSED (30△301) Size, .1245
1234567890

CALEDONIA BOLD (30△303)
Size: Figure 1, .1383; 2 to 0, .1937
1234567890
1234567890

34 Point

ERBAR LIGHT CONDENSED (34△13) Size, .1107
Redesigned for 90-channel magazine
1234567890

36 Point

RYERSON CONDENSED (36△141) Size, .1383
1234567890

LINO TEXT (36△185) Size, .1798
(32 Point Alignment)
1234567890

CALEDONIA BOLD (36△181)
Size: Figure 1, .166; 2 to 0, .2213
123456789
123456789

42 Point

METROBLACK No. 2 (42△67)
Size: Figure 1, .2213; 2 to 0, .3321
123456

ONE-LETTER DISPLAY, ITALIC

18 Point

MEMPHIS BOLD ITALIC (18△447) Size, .1107
1234567890

SPARTAN BLACK ITALIC (18△457) Size, .1107
1234567890

Special No. 7. Size: Figure 1, .0968; 2 to 0, .1522
1234567890

SPARTAN MEDIUM ITALIC (18△459) Size, .1107
1234567890

Special No. 7. Size: Figure 1, .083; 2 to 0, .1383
1234567890

24 Point

SPARTAN BLACK ITALIC (24△415)
Size: Figure 1, .1245; 2 to 0, .1937
1234567890

30 Point

MEMPHIS BOLD ITALIC (30△307)
Size: Figure 1, .1383; 2 to 0, .1937
1234567890

METROMEDIUM No. 2 ITALIC (30△309)
Size: Figure 1, .1383; 2 to 0, .2075
123456790

36 Point

METROMEDIUM No. 2 ITALIC (36△183)
Size: Figure 1, .166; 2 to 0, .249
12345678

ADVERTISING FIGURES REGULAR

ANTIQUE No. 1 (18△443) Size, .1107
(Casts Two Lines 8 Point)
1234567890

CASLON ITALIC (18△461)
Size: Figure 1, .1245; 2 to 0, .1522
(Casts Two Lines 8 Point)
1234567890

*Indicates Duplicate Character

ADVERTISING FIGURES, REGULAR, *continued*

GOTHIC CONDENSED No. 2 (18△463) Size, .0899
(Casts Two Lines 8 Point)

1234567890

GOTHIC CONDENSED No. 2 (24△419) Size, .110
(Casts Two Lines 10 Point)

1234567890

MEMPHIS EXTRA BOLD CONDENSED (18△437)
Size, .0968
(Casts Two Lines 8 Point)

1234567890

MEMPHIS EXTRA BOLD CONDENSED (24△401)
Size, .1107
(Casts Two Lines 10 Point)

1234567890

MEMPHIS EXTRA BOLD CONDENSED (30△305)
Size: Figure 1, .1245; 2 to 0, .1522
(Casts Two Lines 12 Point)

1234567890

MEMPHIS LIGHT CONDENSED (18△441)
Size, .0968
(Casts Two Lines 8 Point)

1234567890

MEMPHIS LIGHT CONDENSED (24△405)
Size, .1107
(Casts Two Lines 10 Point)

1234567890

MEMPHIS MEDIUM CONDENSED (18△439)
Size, .0968
(Casts Two Lines 8 Point)

1234567890

MEMPHIS MEDIUM CONDENSED (24△403)
Size, .1107
(Casts Two Lines 10 Point)

1234567890

ADVERTISING FIGURES SPECIAL

(Special Advertising Figure Mold F-2106)

42 Point

MEMPHIS EXTRA BOLD (42△69)
Size: Figure 1, .2351; 2 to 0, .315
(Casts Three Lines of 12 Point)

123456

SUPERIOR FIGURES for ONE-LETTER DISPLAY

BODONI BOLD (30△69) Size, .1107
Special No. 2

1 1234567890$¢ 1

POSTER BODONI COMPRESSED (18△427)
Size, .0692

1 1234567890$c 1 Special No. 2

POSTER BODONI COMPRESSED (24△381)
Size, .083

1 1234567890$c 1 Special No. 2

ERBAR LIGHT CONDENSED (48△17) Size, .1107
Special No. 2

1 1234567890$¢ 1

MEMPHIS EXTRA BOLD (30△277) Size, .1107
Special No. 2

1 1234567890$¢ 1

METROLITE (24△269) Size, .0968

1 1234567890$¢ 1 Special No. 2

SUPERIOR FIGURES for TWO-LETTER DISPLAY

BODONI BOLD with ITALIC (24△10) Size, .1107
Special No. 1

1 1234567890$c 1

1 1234567890$c 1

METROBLACK No. 2 with METROLITE No. 2
(24△8) Size, .0968

1 1234567890$¢ 1 Special No. 2

1 1234567890$¢ 1

Size, .1107
Special No. 3

1 1234567890$¢ 1

1 1234567890$¢ 1

SUPERIOR FIGURES for REGULAR ADVERTISING FIGURES

MEMPHIS EXTRA BOLD (18△403) Size, .0968

1 1234567890$c 1 Special No. 1

MEMPHIS EXTRA BOLD (24△355) Size, .1107
Special No. 1

1 1234567890$c 1

MEMPHIS EXTRA BOLD (30△285) Size, .1107
Special No. 1

1 1234567890$¢ 1

SUPERIOR FIGURES for SPECIAL ADVERTISING FIGURES

(Special Advertising Figure Mold F-2106)

MEMPHIS EXTRA BOLD (36△161)
Size: Figure 1, .0968; 2 to 0, .1383
Special No. 2

1 1234567890$c

SMALL CAP FIGURES

11 Point

*DeVINNE (11△14) Size, .077

HH1234567890

*No. 21 (11△56) Size, .077

HH1234567890 Special No. 4

**Indicates Duplicate Character*

REVISED CLASSIFICATION

ERBAR LIGHT CONDENSED (34△13) Size, .1245
Note: Previously shown as standard for font. To be ordered as Special No. 7.

Special No. 7

1234567890

REVISED CLASSIFICATION, *continued*

METROBLACK (36△103) Size, .2906
Note: Previously shown as standard for font. To be ordered as Special No. 7.
Special No. 7

234567

METROLITE (36△105) Size, .2906
Note: Previously shown as standard for font. To be ordered as Special No. 7.
Special No. 7

234567

METROBLACK No. 2 with METROLITE No. 2 (18△8) Size: Figure 1, .1245; 2 to 0, .1522
Note: Previously shown as Special No. 1. To be ordered as Special No. 7.
Special No. 7

1234567890
1234567890

METROBLACK No. 2 with ITALIC (18△46) Size: Figure 1, .1107; 2 to 0, .1522
Note: Previously shown as Special No. 1. To be ordered as Special No. 8.
Special No. 8

1234567890
1234567890

ADDITIONAL LINOTYPE FRACTIONS

(For key to Classifications, see page 957)

ONE-LETTER

5 Point

*CONDENSED SPARTAN DUPLICATE (5△44) Size, .083
⅛¼⅜½⅝¾⅞
(Regular position standard alignment; auxiliary position 10 point alignment)

*GOTHIC No. 3 DUPLICATE (5△42) Size, .083
⅛¼⅜½⅝¾⅞
(Regular position standard alignment; auxiliary position center of 10 point)

5½ Point

No. 1 (5½△4) Size, .050
(Casts on 5 point body)
Special No. 1

6 Point

BOOKMAN (6△394) Size, .0553

SPARTAN BLACK (6△454) Size, .0553
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 16 (6△486) Size, .0692
1 2

CALEDONIA (6△474) Size, .083
⅛¼⅜½⅝¾⅞⅓⅔⅕⅖⅗⅘⅙⅚

FAIRFIELD (6△476) Size, .083
⅛¼⅜½⅝¾⅞⅓⅔

MARKET GOTHIC (6△131) Size, .083
⅛¼⅜½⅝¾⅞
Size, .1245
1/16 3/16 5/16 7/16 9/16 11/16 13/16 15/16
1/32 3/32 5/32 7/32 9/32 11/32 13/32 15/32
17/32 19/32 21/32 23/32 25/32 27/32 29/32 31/32

*SPARTAN DUPLICATE (6△470) Size, .0968
⅛¼⅜½⅝¾⅞⅓⅔
(Regular position standard alignment; auxiliary position center of 12 point)

SPARTAN HEAVY (6△484) Size, .0968
⅛¼⅜½⅝¾⅞⅓⅔⅕⅖⅗⅘⅙⅚

SPARTAN MEDIUM (6△480) Em Size, .0968
⅛¼⅜½⅝¾⅞⅓⅔⅕⅖⅗⅘⅙⅚
1 1 3 1 5 3 7
8 4 8 2 8 4 8

TEXTYPE BOLD (6△478) Em Size, .0968
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

7 Point

ELECTRA (7△182) Size, .0553
1 1 3 1 5 3 7 1 2 3 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

BASKERVILLE BOLD (7△196) Size, .100
⅛¼⅜½⅝¾⅞

TEXTYPE BOLD (7△198) Em Size, .1107
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
1 1 3 1 5 3 7
8 4 8 2 8 4 8

8 Point

*SPARTAN DUPLICATE (8△552) Size, .0553
1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3
Size, .083
⅛¼⅜½⅝¾⅞⅓⅔⅕⅖
(Regular position standard alignment; auxiliary position center of 18 point)

TEXTYPE BOLD (8△540) Size, .0553
1 1 3 1 5 3 7
8 4 8 2 8 4 8

SPARTAN MEDIUM (8△528) Size, .083
Redesigned
⅛¼⅜½⅝¾⅞⅓⅔⅕⅖⅗⅘⅙⅚

*GOTHIC CONDENSED No. 2 DUPLICATE (8△570) Size, .0968
⅛¼⅜½⅝¾⅞
(Regular position standard alignment; auxiliary position center of 18 point)

BODONI (8△262) Size, .1107
⅛¼⅜½⅝¾⅞ Special No. 1

BODONI BOLD (8△222) Size, .1383
⅛¼⅜½⅝¾⅞ Special No. 1

9 Point

TEXTYPE BOLD (9△178) Size, .0622
1 1 3 1 5 3 7
8 4 8 2 8 4 8

ELECTRA (9△160) Size, .0692
1 1 3 1 5 3 7
8 4 8 2 8 4 8

*SPARTAN DUPLICATE (9△106) Size, .1037
⅛¼⅜½⅝¾⅞
(Regular position 8 point alignment; auxiliary position center of 18 point)

SPARTAN HEAVY (9△96) Size, .1037
⅛¼⅜½⅝¾⅞

SPARTAN BLACK (9△198) Size, .1141
⅛¼⅜½⅝¾⅞⅓⅔

BASKERVILLE BOLD (9△194) Size, .1245
⅛¼⅜½⅝¾⅞

BODONI BOOK (9△104) Size, .1245
⅛¼⅜½⅝¾⅞⅓⅔ Special No. 2

10 Point

*SPARTAN DUPLICATE (10△506) Size, .0761
1 1 1
4 2 3
Size, .1037
⅛¼⅜½⅝¾⅞⅓⅔⅕⅘
(Regular position standard alignment; auxiliary position center of 24 point)

METROBLACK No. 2 (10△476) Size, .083
1 1 3 1 5 3 7
8 4 8 2 8 4 8

METROLITE No. 2 (10△478) Size, .083
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 16 (10△139) Size, .0968
1/8 1/4 3/8 1/2 5/8 3/4 7/8
Redesigned
Size, .166
1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPARTAN MEDIUM (10△488) Size, .1037
Redesigned
⅛¼⅜½⅝¾⅞⅓⅔⅕⅖⅗⅘⅙⅚

*GOTHIC CONDENSED No. 2 DUPLICATE (10△532) Size, .1107
⅛¼⅜½⅝¾⅞
(Regular position standard alignment; auxiliary position center of 24 point)

TEXTYPE BOLD (10△508) Em Size, .1383
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
1 1 3 1 5 3 7
8 4 8 2 8 4 8

BODONI BOLD (10△196) Size, .166
⅛¼½⅝¾⅞ Special No. 1

MEMPHIS MEDIUM with BOLD (10△454) Em Size, .1383
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ ⅓ ⅔
⅕ ⅖ ⅗ ⅘ ⅙ ⅚
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

Indicates Duplicate Character

11 Point

FAIRFIELD (11△146) Size, .0761

1 1 3 1 5 3 7
8 4 8 2 8 4 8

BASKERVILLE BOLD (11△164) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8

12 Point

METROBLACK No. 2 (12△476) Size, .0968

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

SPARTAN MEDIUM (12△496) Size, .1245
Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/5 2/5 3/5 4/5 1/6 5/6

SPARTAN BLACK CONDENSED (12△548)
Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8

EXCELSIOR (12△534) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 13 (12△57) Em Size, .166

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BODONI BOLD (12△132) Size, .1937
Special No. 1

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC CONDENSED OUTLINE (12△125)
Size, .1937

1/2 1/3

GOTHIC No. 16 (12△158) Size, .1937
Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 16 (12△163) Size, .1937
Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

14 Point

FAIRFIELD (14△282) Size, .1452

1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPARTAN BLACK CONDENSED (14△292)
Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SPARTAN MEDIUM (14△262) Size, .166
Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/5 2/5 3/5 4/5 1/6 5/6

BASKERVILLE BOLD (14△280) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CASLON BOLD CONDENSED (14△135)
Size, .1937
(Casts in Auxiliary Position)

1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 16 (14△119) Size, .1937
Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

BODONI BOLD (14△68) Size, .2213
Special No. 1

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3

TWO-LETTER DISPLAY

18 Point

SPARTAN MEDIUM (18△106) Size, .1107

1 1 3 1 5 3 7
8 4 8 2 8 4 8

Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPARTAN BLACK (18△108) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

SPARTAN BLACK CONDENSED (18△114)
Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

24 Point

CHELTENHAM (24△92) Size, .166

1 1 1
4 2 3

MEMPHIS EXTRA BOLD (24△52) Size, .166
Special No. 1

1 1 3 1 2
4 2 4 3 3

MEMPHIS BOLD (24△20) Size, .2698

1/4 1/2 3/4 1/3 2/3

SPARTAN BLACK (24△108) Em Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

SPARTAN BLACK CONDENSED (24△114)
Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

TWO-LETTER, ROMAN with BOLD

5 Point

IONIC No. 5 with BOLD FACE No. 2 (5△24)
Size, .0968

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 Special No. 2
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

6 Point

OPTICON with GOTHIC No. 16 (6△458)
Size, .0484

1 2
2 8
1 2
2 8

SPARTAN MEDIUM with HEAVY (6△452)
Size, .0484

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CALEDONIA with BOLD (6△456) Size, .083

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

No. 2 with GOTHIC CONDENSED No. 2 (6△82)
Size, .084

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/2 3/5 3/5 4/5 1/6 5/6 Special No. 1
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/2 3/5 3/5 4/5 1/6 5/6

SPARTAN LIGHT with MEDIUM (6△488)
Size, .0968

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

METROBLACK with METROLITE (6△298)
Size, .1107

1 3 5 7 9 11 13 15
32 32 32 32 32 32 32 32
1 3 5 7 9 11 13 15
32 32 32 32 32 32 32 32

7 Point

EXCELSIOR with MEMPHIS BOLD (7△190)
Size, .0553

1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

7½ Point

EXCELSIOR with MEMPHIS BOLD (7½△24)
Size, .0622

1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

CORONA with BOLD FACE No. 2 (7½△28)
Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

8 Point

SPARTAN MEDIUM with HEAVY (8△558)
Size, .0553

1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

Size, .083

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

SPARTAN LIGHT with MEDIUM (8△546)
Size, .083
Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

CALEDONIA with BOLD (8△560) Size, .0934

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

MEMPHIS EXTRA BOLD CONDENSED with
GOTHIC No. 13 (8△562) Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

8 Point, *continued*

METROBLACK with METROLITE (8△410) Size, .1383

1/32 3/32 5/32 7/32 9/32 11/32 13/32 15/32 19/32
1/32 3/32 5/32 7/32 9/32 11/32 13/32 15/32 19/32

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (8△564) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

8½ Point

MEMPHIS LIGHT with BOLD (8½△4) Size, .1245 (Casts on 8 Point Body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

9 Point

CALEDONIA with BOLD (9△196) Size, .1037

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

10 Point

SPARTAN MEDIUM with HEAVY (10△512) Size, .0761

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1141

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/6 5/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/6 5/6

CALEDONIA with BOLD (10△518) Size, .1037

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SPARTAN LIGHT with MEDIUM (10△502) Size, .1037 Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (10△520) Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

RUSSIAN No. 11 with ANTIQUE BLACK No. 2 (10△80) Size, .1483

1/8 1/4 1/2 3/4 1/3 2/3 1/5 1/6
1/8 1/4 1/2 3/4 1/3 2/3 1/5 1/6

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (10△528) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

11 Point

CALEDONIA with BOLD (11△166) Size, .1141

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

12 Point

MEMPHIS MEDIUM CONDENSED with MEMPHIS BOLD CONDENSED (12△480) Size, .0692

1/8 3/8 1/2 5/8 7/8
1/8 3/8 1/2 5/8 7/8

SPARTAN MEDIUM with HEAVY (12△518) Size, .0899

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1349

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/6

LINING MEMPHIS LIGHT B with LINING MEMPHIS BOLD B (12△426) Size, .1107

1/8 1/4 1/2 3/4 1/3
1/8 1/4 1/2 3/4 1/3

CALEDONIA with BOLD (12△528) Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SPARTAN LIGHT with MEDIUM (12△514) Size, .1245 Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (12△530) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1/8 1/3 1/5 3/7 1/2
1/8 1/3 1/5 3/7 1/2

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (12△532) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

14 Point

SPARTAN MEDIUM with HEAVY (14△284) Size, .0968

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/6
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/6

CALEDONIA with BOLD (14△286) Size, .1452

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SPARTAN BLACK CONDENSED with MEDIUM CONDENSED (14△294) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPARTAN LIGHT with MEDIUM (14△274) Size, .166 Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (14△288) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (14△290) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

18 Point

GOTHIC No. 16 with CHELTENHAM BOLD (18△34) Size, .2075 Redesigned

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

BODONI BOLD CONDENSED with 14 Point BODONI BOLD (18△94) Size, .2213 (Auxiliary Position Casts on 14 Point Body)

1/4 1/2 1/3
1/4 1/2 1/3

GOTHIC No. 13 with MEMPHIS EXTRA BOLD CONDENSED (18△120) Size, .1107

1/8 1/3 1/5 3/7 1/2
1/8 1/3 1/5 3/7 1/2

MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (18△110) Size, .1107

1/8 1/3 1/5 3/7 1/2
1/8 1/3 1/5 3/7 1/2

Size, .2213

1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/4 3/8 1/2 5/8 3/4 7/8 1/3

SPARTAN BLACK CONDENSED with MEDIUM CONDENSED (18△116) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

MEMPHIS EXTRA BOLD with GOTHIC No. 16 (18△112) Size, .249

1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/4 3/8 1/2 5/8 3/4 7/8 1/3

24 Point

MEMPHIS BOLD with MEMPHIS MEDIUM (24△64) Size, .166

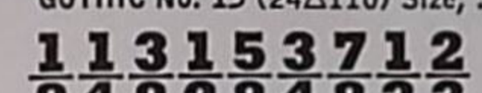
1/2
1/2

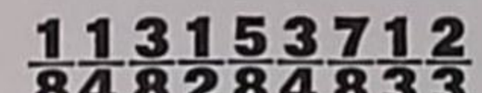
GOTHIC No. 13 with MEMPHIS EXTRA BOLD CONDENSED (24△120) Size, .1383

1/8 1/3 1/5 3/7 1/2
1/8 1/3 1/5 3/7 1/2

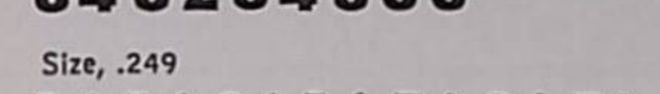
24 Point, *continued*

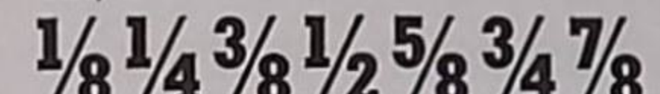
MEMPHIS EXTRA BOLD CONDENSED with GOTHIC No. 13 (24△110) Size, .1383





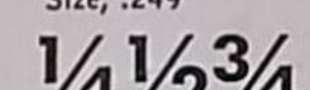
Size, .249

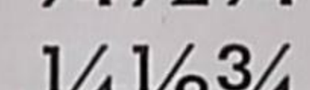




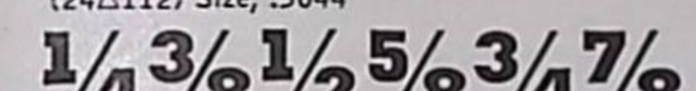
Available: ⅛¼⅜½⅝¾⅞⅓⅔

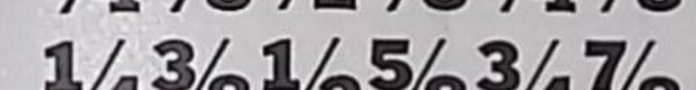
SPARTAN HEAVY with MEDIUM (24△104) Size, .249





MEMPHIS EXTRA BOLD with GOTHIC No. 16 (24△112) Size, .3044

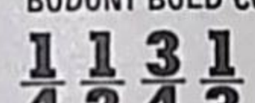


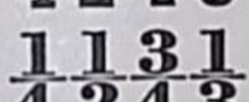


Available: ⅛¼⅜½⅝¾⅞⅓

30 Point

MEMPHIS EXTRA BOLD CONDENSED with BODONI BOLD CONDENSED (30△96) Size, .166

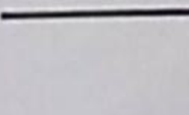




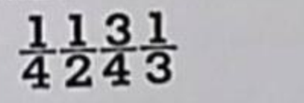
ONE-LETTER DISPLAY

18 Point

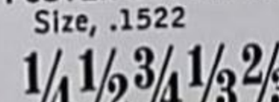
MEMPHIS MEDIUM (18△379) Size, .1107



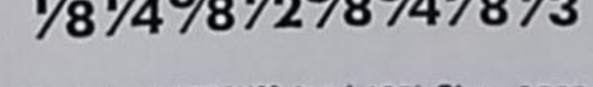
POSTER BODONI COMPRESSED (18△427) Size, .1522



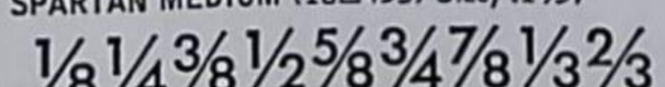
RYERSON CONDENSED (18△429) Size, .0968



SPARTAN HEAVY (18△433) Size, .1937

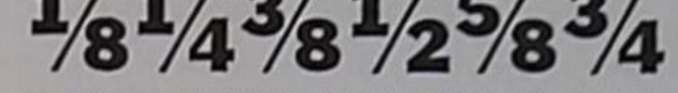


SPARTAN MEDIUM (18△435) Size, .1937



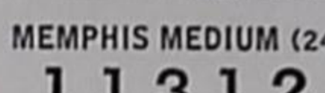
24 Point

GOTHIC No. 16 (24△139) Size, .3044

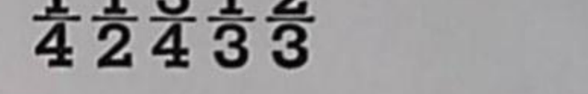


Available: ⅛¼⅜½⅝¾⅞⅓⅔⅕⅖⅗⅘⅙⅚

MEMPHIS MEDIUM (24△349) Size, .166

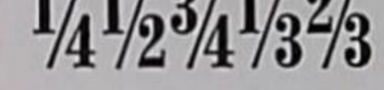


MEMPHIS MEDIUM CONDENSED (24△365) Size, .2213

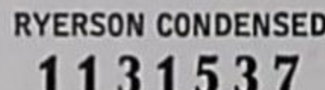


Available: ⅛¼⅜½⅝¾⅞⅓⅔

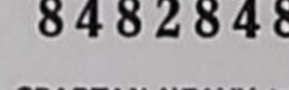
POSTER BODONI COMPRESSED (24△381) Size, .1937



RYERSON CONDENSED (24△395) Size, .1107

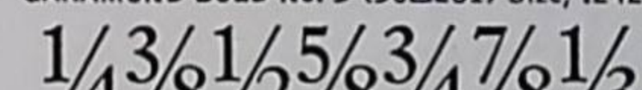


SPARTAN HEAVY (24△397) Size, .1383

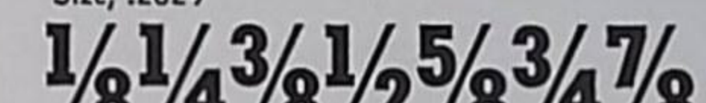


30 Point

GARAMOND BOLD No. 3 (30△261) Size, .2421

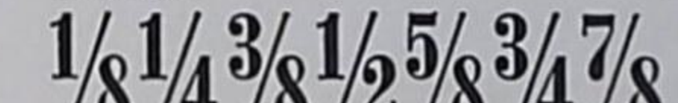


MEMPHIS EXTRA BOLD CONDENSED (30△291) Size, .2629



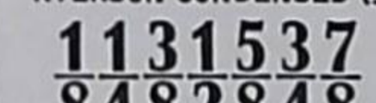
Available: ⅛¼⅜½⅝¾⅞⅓

POSTER BODONI COMPRESSED (30△283) Size, .249



Available: ⅛¼⅜½⅝¾⅞⅓⅔

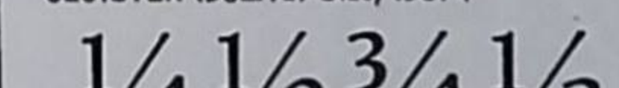
RYERSON CONDENSED (30△301) Size, .1245



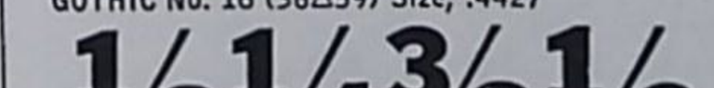
Size, .2075

36 Point

CLOISTER (36△91) Size, .3874



GOTHIC No. 16 (36△59) Size, .4427

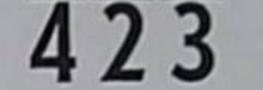


Available: ⅛¼⅜½⅝¾⅞⅓⅔⅕⅖⅗⅘⅙⅚

48 Point

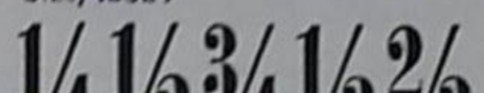
ERBAR LIGHT CONDENSED (48△17) Size, .1937

GOTHIC No. 14 (48△1) Size, .2109

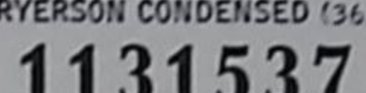


24 Point

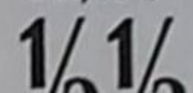
POSTER BODONI COMPRESSED (36△171) Size, .2629



RYERSON CONDENSED (36△141) Size, .1383



Size, .249



REDESIGNED FRACTIONS

Fractions shown below have been redesigned since previous showing. Will be supplied as standard on all orders.

SPARTAN MEDIUM (8△528) Size, .083

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

SPARTAN MEDIUM (10△488) Size, .1037

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 16 (10△139) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

SPARTAN MEDIUM (12△496) Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 13 (12△57) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 16 (12△158) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 16 (12△163) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SPARTAN MEDIUM (14△262) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 16 (14△119) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SPARTAN LIGHT with MEDIUM (8△546) Size, .083

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SPARTAN LIGHT with MEDIUM (10△502) Size, .1037

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SPARTAN LIGHT with MEDIUM (12△514) Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SPARTAN LIGHT with MEDIUM (14△274) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 16 with CHELTENHAM BOLD (18△34) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

REGULAR ADVERTISING FRACTIONS

ERBAR BOLD CONDENSED (24△361) Size, .1937
(Casts Two Lines 10 Point)

1/2

GOTHIC No. 16 (18△5) Size, .2075
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3

MEMPHIS EXTRA BOLD CONDENSED (18△437) Size, .0968
(Casts Two Lines 8 Point)

$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{2}{3}$

MEMPHIS EXTRA BOLD CONDENSED (24△401) Size, .1107
(Casts Two Lines 10 Point)

$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{2}{3}$

MEMPHIS EXTRA BOLD CONDENSED (30△305) Size, .1383
(Casts Two Lines 12 Point)

$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$

SPECIAL ADVERTISING FRACTIONS

(Special Advertising Figure Mold F-2106)

MEMPHIS EXTRA BOLD (36△161) Size, .4289
(Casts Three Lines 10 Point)

1/4 1/2 1/3 2/3

Size, .2075

$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$

MEMPHIS EXTRA BOLD (42△69) Size, .5119
(Casts Three Lines 12 Point)

1/4 1/2

Available: 1/4 1/2 1/3 2/3

Size, .2213

$\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$

PIECE FRACTIONS

No. 1 (11△2) Size, .077

1234567890
1234567890

SUPERIOR FRACTIONS for ONE-LETTER DISPLAY

CHELTENHAM BOLD CONDENSED (30△71) Size, .210
Special No. 2

$1\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}\frac{5}{8}\frac{3}{4}\frac{7}{8}$

SUPERIOR FRACTIONS for REGULAR ADVERTISING FIGURES

CENTURY BOLD (24△15) Size, .0968
Special No. 1

$1\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$

CANCELLED FRACTIONS

DeVINNE CANCELLED (11△62) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 9 PLAIN and CANCELLED (11△20) Size, .154

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

OBLIQUE-STROKE FRACTIONS

*UNIVERSAL FRACTIONS (8△362) Size, .1037

List of Characters Available

Single Numerator Fractions

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/16 3/16 5/16 7/16 9/16
1/32 3/32 5/32 7/32 9/32
1/64 3/64 5/64 7/64 9/64

Independent Superior Characters, Size, .0346

1 2 3 4 5 6

EXAMPLE—Double Numerator Fractions formed by adding superior characters

11/16 13/16 15/16 11/32 15/32 17/32 19/32 23/32 21/64 35/64 47/64 59/64 63/64

*Indicates Duplicate Character

COMPLETE ALPHABETICAL INDEX

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10△1005	647c
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Fifty-Five Years Ago,

when the Linotype became commercially successful, the Linotype user had only one size and face of type at his disposal—what we now call *8-pt. No. 1.* Machine-set type, nevertheless, was a pioneering achievement that electrified the printing industry.

Today, Linotype continues to pioneer in the economically efficient composition of type. Instead of but one size and face, the Linotype user finds available thousands of sizes and faces in over a hundred languages. The Blue Streak Linotype he uses, carries as many as sixteen varieties at once, all speedily available at the simple swing of a handle.

Within the covers of this book are specimens of the leading type designs of the world—classic, transitional and modern. Whatever the use, the "right" type is here.

LINOTYPE

4 USEFUL WEIGHTS IN SPARTAN:

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

MEDIUM

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no

HEAVY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the

BLACK

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the